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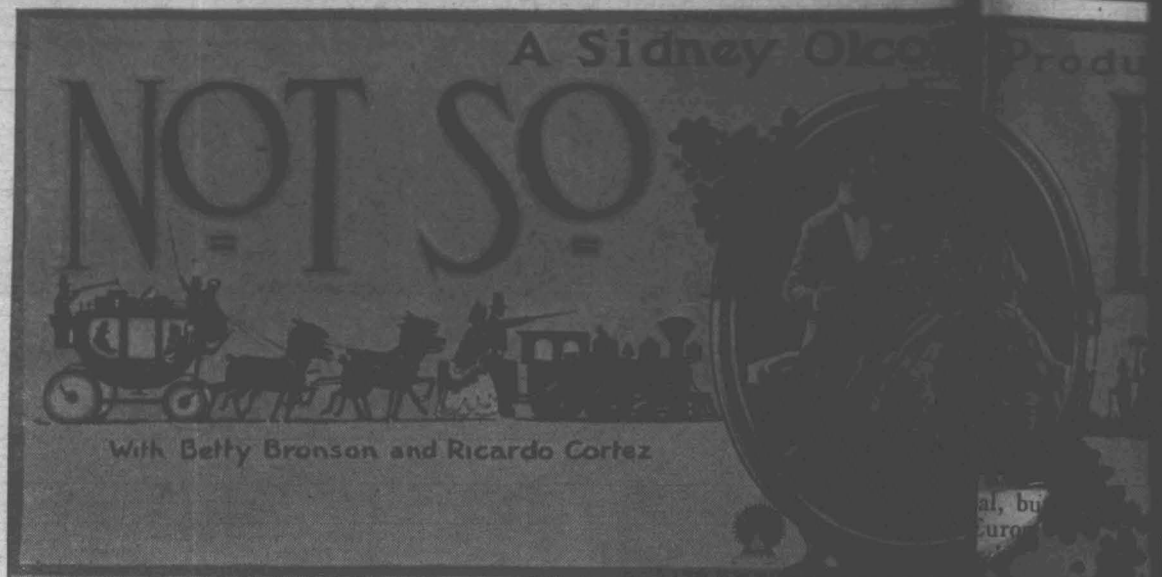
NOT SO LONG AGO ✓ ✓

Photoplay in 7 reels ✓

From the Play by Arthur Richman

Author of the photoplay (under section 62)
Famous Players Lasky Corporation of U.S. ✓

*This Film
Is 7 Reels
— 6849
Feet Long*



This is the special 3'x10' colored banner on this

When Life Was Gay and Lively

Brief Film Facts

Author, Scenarist, Cameraman, Big Scenes, etc.

Producer

SIDNEY OLCOTT, who made "The Humming Bird," "The Green Goddess" and "Little Old New York." "Not So Long Ago" is not unlike the last named success—and Olcott is a man who knows New York at first hand.

Featured

Betty Bronson, Ricardo Cortez. When Paramount assembles two of its most popular players in one cast, the answer can only be one thing. It means that the company must have implicit faith in the story of "Not So Long Ago" and that it is backing the story to the limit.

With all of filmdom to select from there could not have been two better characters chosen than this pair.

Author

Arthur Richman. "Not So Long Ago" is a screen version of his Broadway stage success of the same name.

Scenarist

Violet Clark

Cameraman

James Howe, who photographed "Peter Pan."

In the Cast

Laurance Wheat, Julia Swayne Gordon, Edwards Davis, Jacqueline Gadson and Dan Crimmins.

Type of Story

A colorful romantic comedy of New York in 1850. The heroine of the story (Betty Bronson) is a poor but pretty girl of a very romantic turn of mind. She pretends that the richest man in town is in love with her. Later they meet and actually do fall in love, and there are complications galore.

Theme

Betty Dover's father is an inventor obsessed with the idea that rich men have deprived him of the fruits of his genius. Betty is forced to work as a seamstress. An unwelcome admirer, Sam, forces his attentions on her. Taught by her dead mother to



One-column Press Ad 1A

stone streets and followed by an excited mob.

The ball episode is one of rare beauty—the quadrille, polka and old fashioned waltz form the chief dances.

Betty Bronson's elaborate tale of Cortez's love for her is both amusing and pitiful. As she weaves the tale the scene dissolves into a large close-up of a book. It opens and a page turns. Into the page walks the characters and the story is told.

Much delicate comedy is obtained from scenes showing the old fashioned "bicycle-for-two." It will bring back fond memories of the "tandem" days.

A terrific, heroic battle between Cortez and Laurance Wheat is one of the real high spots of the story. Cortez turns suddenly from his foppish character to a supple and courageous athlete and the scene fades as Wheat, beaten and battered, is led away by a policeman.

Betty Bronson Featured in Screen of Broadway

A love story of New York not so long ago was more gay, more picturesque, more interesting than

A NEW picture by the director of "The Humming Bird" and "Little Old New York." From the famous stage hit by Arthur Richman. A romantic comedy of New York in 1850—the brownstone front and cobblestone street life in its most picturesque and interesting period. You know what a big success Sidney Olcott made in his "Little Old New York," and you know how "Peter Pan" is in roles of the romantic type.

"Not So Long Ago" is a love story of New York not so long ago when life in the metropolis was more colorful and romantic than it is today.

There is the same opportunity for introducing famous people and places into the picture that there was in "Little Old New York," and at the same time the period is much more modern.

As a stage play "Not So Long Ago" had a most successful run at the Booth and Bayes theatres in New York. And

THINGS YOU WILL REMEMBER

- The old-fashioned fire engine
- The old-fashioned ball scene
- The "bicycle for two"
- The "horseless carriage"
- Betty Bronson's characterization

From the play by
ARTHUR RICHMAN

Screen play by
VIOLET CLARK

Adolph Zukor

A SIDNEY OLCOTT Production

"Not So Long Ago"

Betty Bronson

The Story in



Anything in
This Press
Sheet May
Be Reprinted

Lovely in Little Old New York

Ricardo Cortez
Screen Version
Broadway Hit

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picturesque, more romantic,
ing than today

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Adolph Zukor
A SIDNEY
Not So
Betty Brons
with
and Ricardo Cortez

- REMEMBER**
- The love-romance
 - The fight
 - Cortez
 - The snobbish mother
 - The money-lender
 - The braggart

Jesse L. Lasky present
A SIDNEY
COTT Production
"Long Ago"
Betty Brons
with
and Ricardo Cortez
A
Paramount
Picture

'Not So Long Ago'

A SIDNEY OLSCOTT PRODUCTION
WITH BETTY BRONSON
RICARDO CORTEZ
ADOLPH ZUKOR
PRESENTS
A Paramount Picture

THE Hands of Time slip back a few score years. Gone the skyscrapers, flappers, jazz. Old New York is young again, Broadway's a lane, and the queer, sputtering, "horseless carriage" has its first trial.

One-column Press Ad LAX

Story of New York
"Not So Long Ago"
Betty Bronson, Ricardo Cortez in
Sidney Olcott-Production

NOT SO LONG AGO, the newest Paramount picture by Sidney Olcott, director of "The Humming Bird," is due for a days' run on.....next at theTheatre.

Betty Bronson ("Peter Pan") and Ricardo Cortez are featured. The story, adapted for the screen by Violet Clark from the Broadway stage hit of the same name by Arthur Richman, is a colorful romantic comedy of New York in 1850. The heroine of the story (Betty Bronson) is a poor but pretty girl of a very romantic turn of mind. The daughter of an inventor, she works as seamstress in the home of the Ballards, very rich people.

Betty's desire to impress her girl friends leads her to tell them that Billy Ballard (Cortez), son and heir of her employers, is deeply in love with her. In reality, Billy doesn't know she exists. Later they meet and actually do fall in love and there are compli-

New Olcott Film

'Not So Long Ago' Feature at the Rialto

(Synopsis Story)

NOT SO LONG AGO, a romantic love story of New York when life in the metropolis was gay and picturesque, comes to the..... Theatre next.....for a run of.... days. Betty Bronson and Ricardo Cortez are featured in the picture, produced for Paramount by Sidney Olcott from Arthur Richman's Broadway stage success, adapted for the screen by Violet Clark.

The story, which takes place in 1850, is filled with the quaintness of old New York City in its most interesting period. In the production one sees the old fashioned fire-fighting apparatus, the famous bike-for-two, the cobble stone street, the brown-stone front, the newly invented sewing machine, the now extinct polka and quadrille dances, and the first horseless carriage in existence.

First Horseless Carriage
It is the last mentioned item around which much of the story hinges. Michael Dover, once wealthy but now poverty stricken, labors over his invention, an absurd horseless carriage. Betty Bronson, his daughter, works in an elaborate up-town mansion as a seamstress, supporting her father.

Betty is young, and romantic, and possessed of a vivid imagination. She is a confirmed addict of Bertha M. Clay novels. Known to no one but herself, she is deeply in love with Billy Ballard (Cortez), wealthy son of the woman for whom she works.

Sam Robinson, a bully and braggart, is in love with Betty. When he proposes to her, she is seized with one of her romantic inspirations and tells him they can never be married. Billy, she says, is in love with her and wants her to marry him.

Angry at her refusal, Sam goes to Betty's father and tells him of the clandestine love affair between the girl and the wealthy up-town dude. Together the men go to the Ballard mansion to demand an explanation.

Heart Interest
Betty, learning of their plan, races to the house and gains a hearing with Billy before they arrive. She confesses she lied to Robinson. To save the girl from shame, Billy agrees to protect her. When the men arrive, he admits their accusations. He adds that he is sincere in his love-making and asks Betty's father if he may not call some evening.

As days pass, Sam sees Ballard is falling in love with the girl. He goes to Billy's mother and tells her of the affair. Betty is discharged and forced to leave the house in shame. Billy is

he Story in Brief

Author, Scenarist, Cameraman, Big Scenes, etc.

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SIDNEY OLCOTT, who made "The Humming Bird," "The Green Goddess" and "Little Old New York." "Not So Long Ago" is not unlike the last named success—and Olcott is a man who knows New York at first hand.

Featured

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Theme

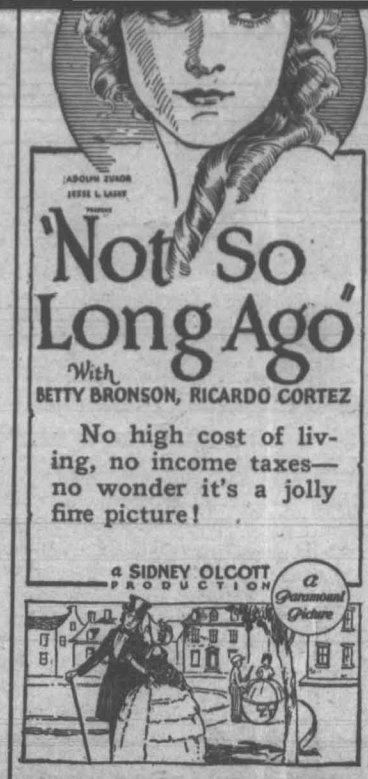
Betty Dover's father is an inventor obsessed with the idea that rich men have deprived him of the fruits of his genius. Betty is forced to work as a seamstress. An unwelcome admirer, Sam, forces his attentions on her. Taught by her dead mother to imagine things she does not possess, Betty "imagines" a love affair with Billy Ballard, her employer's son. Sam poisons Dover's mind against Billy and the old man goes to him to demand the truth about his intentions. Billy is an honorable gentleman and becomes really interested in Betty. This does not please Sam who tells Dover that Billy's family are ignorant of the affair and would not permit it if they knew.

Ursula, a house guest of the Ballards, is engaged to a very rich man.

Dover makes Betty break off the intimacy. Betty, to explain the matter, digs up another sweetheart from the pages of a novel, one, "Gerard." Billy is heartbroken. Betty goes to the Ballard house to return a book. Ursula's sweetheart discovers the affair between Betty and Billy and refuses to marry Ursula until opposition to Betty is withdrawn. In the meantime, Billy discovers Betty's other sweetheart in the novel and makes her admit a live man in the arms is worth two in a book.

Big Scenes

The fire scenes are quaint and unusual, to say the least. This sequence shows the New York fire department of 75 years ago—its equipment consisting of a ramshackle vehicle pulled by a corps of men—rattling over the cobble-



One-column Press Ad 1A

stone streets and followed by an excited mob.

The ball episode is one of rare beauty—the quadrille, polka and old fashioned waltz form the chief dances.

Betty Bronson's elaborate tale of Cortez's love for her is both amusing and pitiful. As she weaves the tale the scene dissolves into a large close-up of a book. It opens and a page turns. Into the page walks the characters and the story is told.

Much delicate comedy is obtained from scenes showing the old fashioned "bicycle-for-two." It will bring back fond memories of the "tandem" days.

A terrific, heroic battle between Cortez and Laurance Wheat is one of the real high spots of the story. Cortez turns suddenly from his foppish character to a supple and courageous athlete and the scene fades as Wheat, beaten and battered, is led away by a policeman.

—and here is a scene that has everything — comedy, pathos, thrills, romance and is a real climax. Briefly the situation is this: Laurance Wheat makes a wager that he can beat the horseless carriage down Fifth Avenue. If he wins, Betty Bronson has promised to marry him. The street is roped off and the race starts. The car fails to start and the race must begin over. Finally the old bus gives a jerk and the battle is on.

First one is ahead, then the other. Just as the horseless carriage is about to cross the finish line a winner, the boiler explodes and the invention is shattered.

Will It "Go Over?"

PROOF OF THE PUDDING:

"Not So Long Ago"—One of the most popular stage hits New York has ever known.

Sidney Olcott—who has the reputation of being one of the best directors in the industry. In "Not So Long Ago" he had every opportunity to display his remarkable talent and, what's more, he has done so!

Betty Bronson!
Ricardo Cortez!

Big scenes, colorful settings—a de luxe production no matter what way you look at it.

Of Broadway
A love story of New York
was more gay, more picturesque
more interesting

A NEW picture by the director of "The Green Goddess" and "Little Old New York." A romantic comedy of New York life in its most picturesque and interesting. You know what a big success Sidney Olcott is in his "Little Old New York," and "Peter Pan" is in roles of the romantic.

NOT So Long Ago" is a love story of New York not so long ago when life in the metropolis was more colorful and romantic than it is today. There is the same opportunity for introducing famous people and places into the picture that there was in "Little Old New York," and at the same time the period is much more modern.

As a stage play "Not So Long Ago" had a most successful run at the Booth and Bayes theatres in New York. As

THINGS YOU'LL FIND

The old-fashioned fire engine
The old-fashioned ball scene
The "bicycle for two"
The "horseless carriage"
Betty Bronson's characterization

From the play by

ARTHUR RICHMAN

Screen play by

VIOLET CLARK

Adolph Zukor and Jesse L. Lasky

A SIDNEY OLCOTT PRODUCTION

"Not So Long Ago"

Betty Bronson and Ricardo Cortez

The Story

IT IS in New York, about 1850. Michael Dover, a poverty-stricken inventor, toils in a small shed over his invention, an absurd horseless carriage. Up-town, in a magnificent old mansion, the daughter Betty (Betty Bronson) works as a seamstress. The son of the woman for whom she works is Billy Ballard (Cortez). Billy is secretly in love with Betty, but she knows nothing of it. He is gaged to marry another girl.

Betty is loved by Sam Robinson, a swanking braggart. On a Sunday afternoon Sam proposes marriage and Betty refuses. He accuses her of being in love with "that up-town dude." Betty blushing admits it is the truth and elaborates on the story, saying that he is equally fond of her. In a rage, Sam reports this to Betty's father. The two men go to the Ballard mansion to demand an explanation. Betty, however, beats them to it and confesses to Billy that she has lied to them about her love. In pity, he protects the girl and asks her father if he may call some day. As the days go on, Billy calls. Gradually he falls in love with her.

Meanwhile, Betty's father has exhausted his funds on the horseless carriage and goes to Jerry Flint, a money-lender, to borrow enough to complete the invention. Flint, realizing the machine's possibilities, forces the old man to sign a note that will make the horseless carriage his if the old man cannot meet the payment.

Betty Dover
Billy Ballard
Jerry Flint
Mrs. Ballard
Sam Robinson
Ursula Kent
Michael Dover

New York not so long ago, when life
more picturesque, more romantic,
interesting than today

"The Humming Bird."
Arthur Richman.
New York in 1850—the day of the horseless car-
riage and cobblestone street. A captivating story of city
life and interesting period.
Sidney Olcott made of romantic love-comedy
you know how appealing Betty Bronson
romantic type.

A love story
long ago
was more
it is today
opportunity for
and places
was in
and at the
much more
Long Ago
the Book
York. A

Ricardo Cortez, co-featured with
Betty Bronson in the production, is a
Beau Brummel, a foppish, debonair
man-about-town and a courageous,
heroic he-man at one and the same time,
if you can imagine the type. Violet
Clark wrote the screen play.

INGS YOU WILL REMEMBER

The love-romance
The fight
Cortez
The snobbish mother
The money-lender
The braggart

Dolph Zukor Jesse L. Lasky present
A SIDNEY OLSCOTT Production
"Not So Long Ago" Paramount
with
Betty Bronson and Ricardo Cortez

The Story in Brief

Michael Dover, toils in a small
horseless carriage
old mansion,
son) works as a
an for whom the
the day the note is due and the invention
must be turned over to the money-lender. Betty
has lost her job, and Billy as well. Sam Robinson
boasts that he can beat
the horseless carriage
on foot. He proposes
that if he wins, Betty
marry him. Betty, see-
ing an opportunity to
gain an audience and
possibly find someone
to buy an interest in
the machine before it is
too late, agrees.

A spectacular race
follows—Betty's father
in the queer, rattling
horseless carriage and
Sam, in an old fashioned track suit. Flint is there,
hoping for the success of the invention he knows
now is his. Billy Ballard is also present, but Betty
refuses to listen to him.

Cast
Dover Betty Bronson
Ballard Ricardo Cortez
Flint Edwards Davis
Ballard Julia Swayne Gordon
Robinson Laurance Wheat
La Kent Jacqueline Gadson
Michael Dover Dan Crimmins

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ing the machine's
to sign a note that
his if the old man

Just as the horseless carriage is about to win,
the machine explodes and the invention is shat-
tered. Flint, thwarted and furious, throws away
the note. It is rescued by Billy who returns it to
Betty's father. Ballard then explains to Betty that
the girl he was to marry confessed she was in love
with someone else and the engagement is broken.
We leave Billy and Betty driving away after
their wedding, in a horseless carriage.



THE Hands of Time slip
back a few score years.
Gone the skyscrapers, flap-
pers, jazz. Old New York is
young again, Broadway's a
lane, and the queer, sputter-
ing, "horseless carriage" has
its first trial.

One-column Press Ad 1AX

Story of New York "Not So Long Ago"

Betty Bronson, Ricardo Cortez in
Sidney Olcott Production

NOT SO LONG AGO", the
newest Paramount picture
by Sidney Olcott, director of "The
Humming Bird," is due for a
days' run on.....next at the
.....Theatre.

Betty Bronson ("Peter Pan")
and Ricardo Cortez are featured.
The story, adapted for the screen
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romantic comedy of New York in
1850. The heroine of the story
(Betty Bronson) is a poor but
pretty girl of a very romantic turn
of mind. The daughter of an in-
ventor, she works as seamstress in
the home of the Ballards, very
rich people.

Betty's desire to impress her
girl friends leads her to tell them
that Billy Ballard (Cortez), son
and heir of her employers, is
deeply in love with her. In real-
ity, Billy doesn't know she exists.
Later they meet and actually do
fall in love and there are compli-
cations galore.

A feature of the production is
a unique race between the first
"horseless carriage" and Lau-
rance Wheat, who plays the brag-
gart, Sam Robinson, who is also in
love with Betty. If he wins,
Betty has promised to marry
him. If he doesn't, it means suc-
cess for her father's invention.

See how it all turns out at the
.....on.....next.

Auto Race Real Laugh In "Not So Long Ago"

An automobile race which for
thrills rivals that of the annual In-
dianapolis Classic, furnishes a real
"smash" climax in more than one
sense of the word for the Sidney Ol-
cott-Paramount production, "Not So
Long Ago," which will be shown on
.....at the.....Theatre.

On a street lined with more than
five hundred people—an exact replica
of Fifth Avenue, New York, in the
late '50's—the race is run between
the first horseless carriage ever built
and a man on foot.

Mounted high on the rattling,
wood-consuming contraption, Betty
Bronson, featured with Ricardo Cor-
tez in the leading roles of the pic-
ture, and Dan Crimmins, who plays
her inventive father, race Laurance
Wheat, in an antiquated track outfit,
the remarkable distance of one city
block.

Due to a faulty start upon the
part of the horseless carriage, it is
necessary to begin the race again.
The judges are still trying to decide
the winner, inasmuch as the horse-
less carriage blew up just as it was
crossing the finish line.

Feature at the Rialto

(Synopsis Story)

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love story of New York when
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Theatre next.....for a run of....
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Angry at her refusal, Sam goes to
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girl and the wealthy up-town dude.
Together the men go to the Ballard
mansion to demand an explanation.

Heart Interest

Betty, learning of their plan, races
to the house and gains a hearing with
Billy before they arrive. She con-
fesses she lied to Robinson. To save
the girl from shame, Billy agrees to
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and asks Betty's father if he may not
call some evening.

As days pass, Sam sees Ballard is
falling in love with the girl. He goes
to Billy's mother and tells her of the
affair. Betty is discharged and forced
to leave the house in shame. Billy is
helpless to aid her.

The horseless carriage has been
completed. Betty's father has a note
falling due and is unable to make the
payment. If he can only sell an in-
terest in the machine.

The Race

Sam, always the boaster, claims he
can beat the horseless carriage.

him. Betty, seeing an opportunity
to gain an audience and possibly sell
the machine, agrees. A thrilling
race down Fifth Avenue follows—
Betty's father in the machine and
Sam dressed in an old fashioned
track suit. First one is ahead and
then the other.

The startling finish of the race
provides an equally startling climax
for the picture.

Laurance Wheat is cast in the role
of Sam Robinson. Other prominent
names in the supporting cast are
Edwards Davis, Julia Swayne Gordon,
Jacqueline Gadson and Dan Crim-
mins.

Modern Babel

In directing more than five hun-
dred persons dressed in the fashion-
able New York attire of 1850 for
scenes in "Not So Long Ago," Direc-
tor Sidney Olcott was required to call
upon a dozen interpreters to trans-
late his orders to the crowd.

Each word spoken by the director
was immediately translated in five
different languages—Spanish, Italian,
Russian, German and Danish.

Featured in the cast of "Not So
Long Ago," coming to the.....
on..... are Betty Bronson and
Ricardo Cortez. The story is a
screen version of Arthur Richman's
Broadway stage hit.

Not So Long Ago

Old New York Central Railroad Station



NOT SO LONG AGO visitors to New York City from other parts of the country walked from their train through this old railroad terminal pictured below. How antiquated and inadequate it appears to one accustomed to the modern Grand Central Terminal!

This depot, however, which stood on the site of the present gigantic and palatial Grand Central Terminal in East Forty-Second street, was considered a wonderful structure in its day. It was built in 1871 when New York wasn't half so large as it is today but, according to some of the old timers, was a more enjoyable city to live in than now.

When the old terminal was constructed New Yorkers believed that it would never be crowded but they were mistaken. Manhattan experienced a mushroom like growth between 1880 and 1900 and in the latter year New York Central officials decided to build

at that time the city's population was 3,500,000.

Work commenced on the new terminal in 1903 and it was opened to the public on February 2, 1913. Today, by actual count, 230,000 persons walk through it daily for their trains.

The Pennsylvania Railroad, which used to have its terminal in Jersey City, across the river from New York, now, thanks to William G. McAdoo's tunnel under the Hudson River, also has a marvelous terminal.

Intimate glimpses of the old New York are revealed in the Paramount picture, "Not So Long Ago," in which Ricardo Cortez, the handsome youth shown at left, plays the leading male role.



Three-column Production Mat 3PB

Broadway and Forty-second in 1898



SOMETHING SPECIAL

ILLUSTRATED here are special news paper mats (to help you) to help you publicity-plans "Not So Ago."

Old New York Central Station, Broadway and Forty-second Street, in 1898 and Tom Pastor's fa old theatre in Bowery. many remember them?

Run mats without "How in local newspaper landmarks recognize these Not So Long Ago?" Offer free the first ten So Long Ago" for (ant) correct any number you w swers.

Another angle show Yourt some pictures of ng Ago. looked Not So Long Ago up in same way.

Here are three stories on lustrated publicity something m picture that are so stories. T than just publicity and will help have news value an Ago" over put "Not So Long Ago. Noth "high hat" fashio. "circusy" about the

RE PRESS

So Long "Not day of the horse t—that's the se Long Ago," while

NEW YORK—1850, the and cobble stone street mount production, "Not So yesterday.

"Not So Long Ago" is a love story of city life a living document of old filled with heart throbs charm, adapted for the Violet Clark from the stage hit of the same Arthur Richman.

Betty Bronson and Ricardo Cortez are featured in the principal roles. In all justice to Betty Bronson, it might be said to her her fibbing is prompted by an inventive father.

Employed as a seamstress of the home of the wealthy Balla soon imagines that the scind house, Billy (Cortez) is d in love with her. With situation as a basis, all trouble break loose for the money play important part ing to wreck the girl's a but she triumphs in the ending of "Not So Long Ago" period.

Made Reviews for Your Local Newspapers

SOMETHING SPECIAL!

ILLUSTRATED here are three special newspaper mats (picture mats) to help you get publicity-plans for "Not So Long Ago."

old New York Central Station, Broadway and Forty-second Street 898 and Tony Pastor's famous theatre in the Bowery. How many remember them?

text matter mats without "How many local newspaper landmarks recognize these Not So Long Ago New York City tickets to "Not So Long Ago?" Offer for the first ten (or Long Ago" to (ant) correct an-number you v rs.

Get hold of Another angle how Yourtown the pictures of ng Ago. Play ked Not So Long Ago in same way.

ready-made il- Here are three stories on this trated publicity something more ture that are s stories. They n just publicity will help to e news value at Ago" over in "Not So Long Ago. Nothing gh hat" fashi rcusy" about the

Tony Pastor's Famous Theatre



Betty Bronson, in Paramount's motion picture, "Not So Long Ago," brings back to mind days in old New York when Tony Pastor's theatre and Tammany Hall stood side by side.

SCARCELY more than a score of years back two of the most discussed places during a day about New York City were Tony Pastor's and Tammany Hall.

The famous vaudeville theatre—it was then termed a "variety house"—and the headquarters of the picturesque Democratic city political organization stood side by side in Fourteenth street, east of Broadway.

There Tammany still stands, but to most members of the present generation Tony Pastor's is only a memory.

Weber and Fields, the four Cohans (including George M.), Lillian Russell, Nat Goodwin, John L. Sullivan, Corbett and Fitzsimmons, and practically every notable comedian, dancer, singer and histrionic entertainer of the few decades prior to about 1900 appeared on Tony

Pastor's stage. Signs read, "Seats, 20 and 30 cents." Also, that the show was continuous.

In those days, thirty or forty years ago, men took their politics more seriously than they do today—and women didn't even consider them—with the result that Tammany was a turbulent organization, with a personnel including numerous picturesque, forceful characters. Often they ruled by the might of their fist and the strongest man in the district was the leader. Nowadays the Tammany Tiger has discarded its primitive ways and judges, distinguished lawyers, professors and men standing high in New York social circles are intermingled with the practical politicians, contractors and others who go to

make up the Tammany leadership.

Originally Tammany was not a political organization, but one of the oldest historical societies of the United States. And to this day at every patriotic parade or celebration held in New York the order of St. Tammany is fittingly represented.

Today Tammany Hall occupies the entire building of its original site, having long since annexed the section which formerly housed Tony Pastor's variety.

The quaint picturesqueness of the days when Tony Pastor's variety was the talk of the town has been revived in fantasy, thanks to the witchery of the motion picture camera, and may be seen in the Paramount photoplay, "Not So Long Ago," in which Betty Bronson and Ricardo Cortez play the principal roles.

Three-column Production Mat 3PD

PRESS REVIEWS

"Not So Long Ago"

NEW YORK—1850, the day of the horseless carriage, brownstone front and cobble stone street—that's the scene of the Sidney Olcott-Paramount production, "Not So Long Ago," which opened at the.....

Not So Long Ago" is a story of city life in a picturesque and interesting document of old New York with heart throbs and a m, adapted for the screen by Clark from the play by the same author Richman.

Betty Bronson and Ricardo Cortez are featured in the principal roles. Miss (Betty Bronson), it might be said, is a fibbing is prompted by her inventive mind handed down from her inventive father. She is employed as a seamstress, Betty of the wealthy Ballards of the city imagines that the scoundrel, Billy (Cortez) is a dreamy Betty. Social in-tray play important part in the wreck the girl's dream. She triumphs in the end as been "Not So Long Ago" ending of and with a fine undercurrent.



RICARDO CORTEZ IN THE PARAMOUNT PICTURE "NOT SO LONG AGO"

blowby Sam Robinson says he can beat the thing on foot. Fifth Avenue of seventy five years ago is the race course. If Robinson wins Betty, in the hope of getting some outside person interested in her father's invention, has promised to marry him. There's a false start. A second attempt starts the horseless carriage off with a creak, a puff and a wheeze. Sam, in old fashioned track suit, is right after it. First one is ahead, then the other.

Which wins?

Laurance Wheat is cast in the role of Sam Robinson, Dan Crimmins plays Betty's inventive dad, and Julia Swayne Gordon is Mrs. Ballard. Others include Jacqueline Gadson and Edwards Davis, a money-lender who hopes to come into possession of the horseless carriage when old man Dover can't pay off his note on time. But he gets fooled.

Take 'em Off—We Know You!

Ricardo Cortez grew a set of sideburns for his role in "Not So Long Ago," a Paramount picture, in which he is featured with Betty Bronson, the story being one of New York City in the middle of the last century when sideburns were the prevailing style.

So much do the sideburns change Cortez's appearance that he thought Ernest Torrence was trying to "high-hat" him.

Torrence came over to the "Not So Long Ago" set where Sidney Ol-

In addition to Betty Bronson, Ricardo Cortez is also featured in "Not So Long Ago," which opens at the.....

"Not So Long Ago" Fine Comedy-Romance of 1850

Betty Bronson, the charming star of "Peter Pan," and Ricardo Cortez are featured in the principal roles of the Paramount picture, "Not So Long Ago," which will be shown at the..... Theatre on.....

Betty is a romantic miss in crinoline skirts and black curls in this production, directed by Sidney Olcott, who made "Little Old New York." Cortez has the role of an 1850 Beau Brummel.

Laurance Wheat, heading the supporting cast, loves Betty but his affection is not returned so he tells Betty's father about the secret love affair she is having with the son of the rich Ballards. Dad is very bitter. He has no faith in the idle rich because once upon a time he was fleeced of a lot of money. And he certainly needs a lot of it right now. In a few days, the horseless carriage he is working on will be taken away if he can't meet his debts.

Then comes a race that will draw laughs and gasps. Wheat in an old track suit, races the horseless carriage down Fifth Avenue. Betty, having quarreled with Cortez and lost her job, has promised to marry Wheat if he wins the contest.

A great crowd is on hand. First a false start. At the starting signal, the carriage refuses to move. Then

The Pennsylvania Railroad, which used to have its terminal in Jersey City, across the river from New York, now, thanks to William G. McAdoo's tunnel under the Hudson River, also has a marvelous terminal.

Intimate glimpses of the old New York are revealed in the Paramount picture, "Not So Long Ago," in which Ricardo Cortez, the handsome youth shown at left, plays the leading male role.



Three-column Production Mat 3PB

Broadway and Forty-second in 1898



As this old picture shows, the center of New York's White Light district looked far different in 1898 than today. Betty Bronson, the girl in the upper left corner, recalls New York of another generation in Paramount's screen play, "Not So Long Ago."

NOT SO LONG AGO—in fact, just about the time that this lusty young nation was deeply agitated over the blowing up of the Maine, a young man could have invested about \$25,000 of his savings in a small plot of ground around Broadway and Forty-second street, and by paying his taxes regularly could have sold it today for several million dollars. Sounds simple now, but not a great many were foresighted enough to do it. The difference between those who did

and those who didn't, in truth, represents about the same proportion as there is now between millionaires and working people.

For in 1898, when this photograph showing a view of Broadway and Forty-second street was taken, the theatrical district was in and around Thirty-third street and Broadway.

Chances are that nowadays it would cost more to rent for one month the electric sign privileges of the poster boosting the now defunct "Bergen Beach"

than the entire building could have been purchased for forty years ago.

For the Times Square corner is generally conceded to be one of the three busiest traffic corners in the world, and every square foot of ground is worth thousands of dollars.

But back in the days reproduced on the screen in the Paramount production, "Not So Long Ago," in which Betty Bronson and Ricardo Cortez are featured, the present popularity of Broadway and Forty-second street was a fanciful dream.

Three-column Production Mat 3PC

Agos? Offer free tickets to "So Long Ago" for the first ten any number you want) correct answers.

Another angle. Get hold of some pictures of how Your looked Not So Long Ago. up in same way.

Here are three ready-made illustrated publicity stories on picture that are something more than just publicity stories. They have news value and will help put "Not So Long Ago" over the "high hat" fashion. Not "circusy" about these.

PRESS RELEASE

"Not So Long Ago"

NEW YORK—1850, the day of the horse and cobble stone street—that's the mount production, "Not So Long Ago," yesterday.

"Not So Long Ago" is a captivating love story of city life in its most picturesque and interesting period—a living document of old New York filled with heart throbs and quaint charm, adapted for the screen by Violet Clark from the Broadway stage hit of the same title by Arthur Richman.

Betty Bronson and Ricardo Cortez are featured in the principal roles. In all justice to Betty (Miss Bronson), it might be said that her fibbing is prompted by her imaginative mind handed down to her by an inventive father.

Employed as a seamstress in the home of the wealthy Ballards, Betty soon imagines that the scion of the house, Billy (Cortez) is desperately in love with her. With this love situation as a basis, all kinds of trouble break loose for the romantic and dreamy Betty. Social cast and money play important parts in trying to wreck the girl's ambitions, but she triumphs in the end.

"Not So Long Ago" has been screened with a fine understanding of the styles and customs of the period. You'll long remember the old-fashioned fire engine, the old-fashioned ball scene, the "bicycle race," the horseless carriage. Betty Bronson's characterization, scenes of old New York, the love-romance, the fight between Cortez and Bronson.

snobbish mo... pathos, daus... has everyth... chiefly the... thrills and a... at makes... situation is this: Larry W... at makes... a wager that he can beat the horseless carriage down Fifth Avenue. If he wins, Betty Bronson has promised to marry him. The street is roped off and the race starts. As the horseless carriage is about to cross the finish line a winner, the boiler explodes and with it apparently shattered all of Betty's father's hopes for success. Subsequent events, however, prove otherwise.

Made by the director of "Little Old New York," "Not So Long Ago" is way up and beyond anything he's ever done before.

Other big names in the strong supporting cast are Edward Davis, Julia Swayne Gordon, Dan Crimmins, as the inventor, and Jacqueline Gadsen.

Romance of New York In 1850 at the Rialto

In "Not So Long Ago," the feature at the... Theatre this week, Sidney Olcott has a real successor to his "Little Old New York." The story is a screen version of Arthur Richman's Broadway stage success by Violet Clark. Betty Bronson, of race

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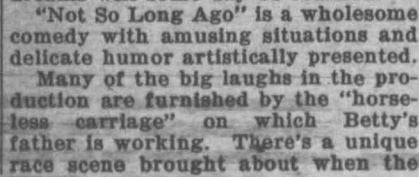
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Nowadays in New York the further upstairs you move, the more expensive your apartment becomes.



What the Motion Picture Stars of Today

NOT SO LONG AGO
Yesterday in the careers of
famous screen stars.

An interesting series of stories
"Not So Long Ago" of ten persons
established as among the greatest

Gloria Swanson



Not so long ago Gloria Swanson was riding a spirited horse at top speed down the long white shell roads and green jungle lanes of Porto Rico, the pet and belle of the American Army post where her father, an officer, was stationed.

She rode astride, expertly, with her long, silken hair streaming over her shoulders, drinking in the bracing rush of the breeze and keenly alive to the gorgeous coloring of the Porto Rican

skies.

It was in Porto Rico, at the age of 13, that Gloria Swanson had her first taste of the stage and realized the force of a strong dramatic instinct that was to guide her to a splendid career.

She was chosen to be leading lady at a show given at the Municipal Theatre in San Juan by the white population of the island. There was a silver star on her dressing room door. She scored a tremendous success.

Several years later Gloria embarked on her screen career with the Essanay Company in Chicago. Her sparkling personality augured for success, and she came on to Hollywood, realizing that to succeed, one must go where pictures are made.

She was with the Sennett Company for awhile, and then played leads for a year and half with Triangle. Almost overnight, it seemed, the public awakened to the knowledge that here was the most dazzling figure on the silver sheet. Stardom was hers.

Under the Paramount banner she has achieved her greatest triumphs. The list of splendid pictures she has made is too long to give in full, but who will forget "Manhandled," "The Humming Bird," "Zaza," "A Society Scandal," "Her Love Story," and "Madame Sans Gene?" The French government decorated her for her artistry in making the last named picture. Her latest production is "The Coast of Folly," which Allan Dwan made in Hollywood.

Raymond Griffith

Not so long ago Raymond Griffith was a seaman in the United States Navy, living out his ambition to see the world. Today electric lights spell his name in a thousand cities.

No one knew Raymond Griffith, the gob. Nearly everyone knows Raymond Griffith, the man who made the world laugh in "Forty Winks," "Miss Bluebeard," "The Night Club" and "Paths to Paradise."

Love of travel had a lot to do with it. After two years in the navy Griffith decided he wanted to see more of the world and joined a troupe of French pantomimists with whom he toured Europe for a year. From these artists he acquired his unsurpassed skill in pantomime, an art without which permanent screen fame is impossible.

In those days his home was a hammock on a torpedo destroyer. Today he enjoys the comforts of one of the leading clubs in Los Angeles and of one of the finest star dressing rooms at the Famous Players-Lasky studio in Hollywood.

Florence Vidor

Not so long ago Florence Vidor was a leader in social activities in her native town, Houston, Texas.

This beautiful film player was enacting the role of rather living the role of a social debutante and was the pivot around which many of the social activities of Houston revolved.

Miss Vidor suddenly planned a trip to California and despite the protests of her family she motored to the coast and invaded

Pola Negri



Not so long ago Pola Negri was a poor but ambitious dancer in Poland. The stage was her goal, but in discriminating and blasé Europe, where the arts had reached the highest finish, it appeared almost a forlorn hope. Then came the war. Poland was overrun with first the Russian hordes, and then the German, and the chances of the beautiful Polish girl to attain fame appeared to be altogether.

Today Pola Negri is happy and famous. She is acknowledged as one of the most brilliant and beautiful actresses on the screen. She has just completed one of the finest home movies by a motion picture star, located in the famous Beverly Hills section, near Hollywood. And she is to be a Paramount picture.

A revival in films after the war gave Pola her chance. Ernst Lubitsch, the noted director, saw her in Berlin and immediately obtained her services. Lubitsch's pictures came to America, and so did the beautiful Polish actress. Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation in charge of production, rushed to Europe and signed her as a Paramount star, and her pictures have been among the biggest American successes ever since.

Miss Negri's latest picture is Joseph Hergesheimer's "Power of the Night."

Ernest Torrence

Not so long ago Ernest Torrence was a lank, rangy Scotch lad, running his long nimble fingers over the keyboard of a piano in a conservatory in Edinburgh, Scotland. He was headed unmistakably for a career as a noted musician.

To put the finishing touches on his education, he went to Stuttgart, Germany, where he studied for two years. Then he won a scholarship at the Royal Academy of Music in London.

Just to make doubly sure that music would claim him one of the professors found he had a fine baritone voice. He began to study voice in connection with the piano, and not long afterward won the empire's most coveted honor—the Westminster medal—for his singing.

But his music proved the undoing of his career as a musician. Sir Arthur Sullivan, of Gilbert and Sullivan, heard him and let once induced him to take an important role in "The Emerald Isle," a Gilbert and Sullivan opera then current in London. After that Torrence stayed in musical comedy, coming to New York in 1911. He was still there in 1920 when Henry King, well-known director, persuaded him to take the dramatic role of the brutal mountaineer with Dick Barthelmess in "Tol'able David."

Today Torrence is one of the most famous and beloved characters on the screen. His work in "The Covered Wagon" literally swept the nation off its feet, and later pictures clinched his success with public favor. He is under contract with Paramount. His most recent big role is in "The Wanderer."

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Here's a Chance To Get Some

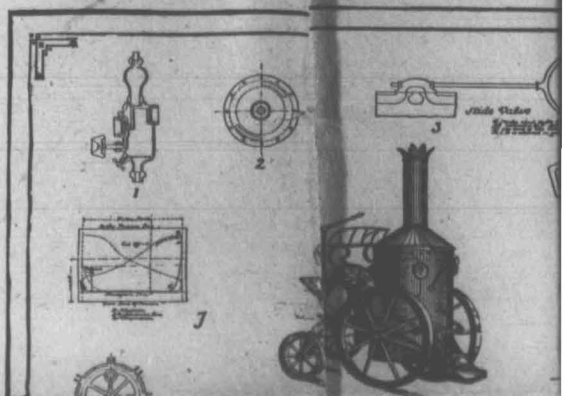


SOMETHING NEW

HERE'S the chance of a lifetime to get some real newspaper publicity.

Illustrated here are scenes of New York City in 1850 as shown in the Sidney Olcott-Paramount production, "Not So Long Ago."

There are hundreds of



of Today Were Doing "Not So Long Ago"

s of stories telling of the life
ten personalities who are now es-
he greatest stars of the screen.

Special newspaper stories.
Run under general head
NOT SO LONG AGO

Lois Wilson



Not so long ago Lois Wilson reached forth with slightly trembling fingers and received a diploma and a teacher's certificate from the dean of the Alabama State Normal School. Not many months later she was seated behind a teacher's desk in a school room in Birmingham.

Today, although the years have not been many, it seems a far cry back to that little Birmingham school. Today, instead of a desk she has a dainty dressing table in a dainty dressing room at the Paramount studio in Hollywood. She has realized the only ambition that ever lived in her heart, that of becoming an actress.

It all happened when she stopped off in Chicago on her way back from a trip to California and met Lois Weber. Miss Weber became interested in Miss Wilson and offered her a "bit" in the

picture she was then producing, "The Dumb Girl of Portici," starring Anna Pavlova. When the picture was completed Miss Wilson was taken back to California and the day she arrived she mailed her resignation to the Birmingham school board.

She is one of Paramount's most popular featured players and is generally known as "The Covered Wagon" girl. Her next big picture role is in "The Vanishing American," starring Richard Dix.

Ricardo Cortez

Not so long ago Ricardo Cortez was a prosaic shipping clerk in New York City, billing freight and nailing up crates, and going to the movies at night for recreation.

The six-feet tall clerk, with black hair and dark brown eyes, wanted above all things to become a motion picture actor. It appealed to the romantic in his nature, for he was born of Spanish parents in Vienna, Austria, and was brought by them to this country in 1902, when he was three years old. His father was a merchant, Maurice Cortez; his mother, Christine Madero.

He had been forced since boyhood to divide his school time with jobs to eke out the family income. One day while working for the Fleet Shipping Co. in New York he got a day off. He went to the old Fort Lee studio on Long Island, where he got a job working as an extra at \$2 for the day with Violet Mersereau. But in justice to his parents he could not give up his regular work and take a chance on making his way in the movies.

His movie career probably would have ended there, with frustrated hopes, had not his employers sent him on a trip to Los Angeles in connection with the shipping business.

While in Los Angeles Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation, in charge of production, saw young Cortez dancing in the ballroom of a Los Angeles hotel. He marked his distinction of appearance and his assurance of manner, and asked him to call at the Paramount offices the next day.

The result was a contract to play in Paramount pictures. By a strange coincidence, Cortez is now playing in a picture titled "Not So Long Ago."

Betty Bronson

Not so long ago—in fact, a very short time ago, Betty Bronson was a high school girl in East Orange, New Jersey, interested principally in algebra and studying Ivanhoe for her English classes. And at high school parties she was very popular because she was an excellent dancer. In fact dancing was, and still is, one of her hobbies.

Of course, Betty dreamed, like every girl in her teens, of being an actress. But her dreams seemed just as far from fulfillment

Jack Holt



Not so long ago Jack Holt, soldier of fortune, cow puncher, civil engineer and adventurer, was jobless, broke and discouraged. Traveling on a ferry boat between Oakland and San Francisco he met a chap who told him if he could ride a horse and would take a chance riding the horse off a cliff into a river he could get him a job in the movies.

Holt figured he would be no worse off, and he took the chance. He made the leap all right, at the expense of two cracked ribs. When he was fished out of the water with the aid of a rope and revived, the director told him he had made the jump before the camera was ready. He was ordered to do the jump again and he did.

The following day he left for Hollywood on the promise of a job riding. He has been in Hollywood ever since, at the present

time enjoying his work under a long term contract with Paramount.

By a strange coincidence, recently, while playing in "Wild Horse Mesa," Paramount's picturization of Zane Grey's story, Holt had to make almost the identical leap with his horse into the Colorado river.

The difference between what the first jump earned him and the second one was—well, you'd be surprised.

Richard Dix

Not so long ago the father of Richard Dix gave him the opportunity of going to college to study medicine, or going to work in a soap factory.

Dix's father is a well-known manufacturer of soap in St. Paul, Minn. His problem when Dix was a boy in high school was to prevent him from quitting school to go on the stage. For Dix was frankly stage-struck.

Father Dix was elated when Richard agreed to give up his theatrical ambitions and study for a career as a physician. The showdown came at a time when Sothorn and Marlowe had given him a hearing, and had then offered him a job with their company at \$18 a week.

Dix heeded his parents' objections, and passed up the job. He enrolled in the University of Minnesota, headed for a medical career. Dix finally left college and took a job with a St. Paul stock company. His father didn't like it, so Dix went to live at the St. Paul Y. M. C. A.

Dix is now one of the outstanding stars of the silver screen and is signed on a long time contract by Paramount. Among his notable successes are "To the Last Man," "The Ten Commandments," "Too Many Kisses," and "The Lucky Devil." He is soon to be seen in the Paramount epic, "The Vanishing American," by Zane Grey, which will be his greatest role to date.

as those of the other two or three million girls in the high schools of the country.

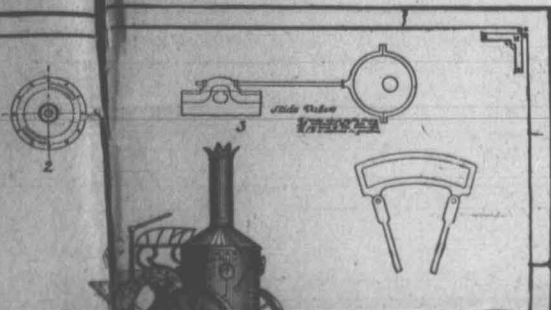
Today Betty Bronson and Peter Pan are almost synonymous, for Betty's dreams came true, and, like a scene out of Peter Pan's own fairyland, she was picked up out of East Orange, and whirled away to the "Never Never Land" of the films, way out in Hollywood, to take the title part in Sir James Barrie's immortal story of childhood. And Barrie himself was the one who picked her as his ideal for "Peter."

Betty is still in her teens, and fame has not spoiled her, and by a strange coincidence, Betty Bronson is now playing in a new Paramount picture titled "Not So Long Ago."

Some Good Newspaper Publicity

IMPORTANT!

THE scenes shown here are reproductions of stills on "Not So Long Ago" which are included in the regular still sets available at your nearest Paramount exchange.



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power of

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Of course, Betty Bronson, an actress. But

Here's a Chance To Get Some C



Betty Goes for a Ride In an Open Barouche—

Betty Bronson ("Peter Pan") featured Paramount player standing alongside an old-fashioned carriage used for scenes in "Not So Long Ago", which will be the feature at the Theatre on next.

Ricardo Cortez is featured with Miss Bronson in the production which is a story of New York City in 1850.

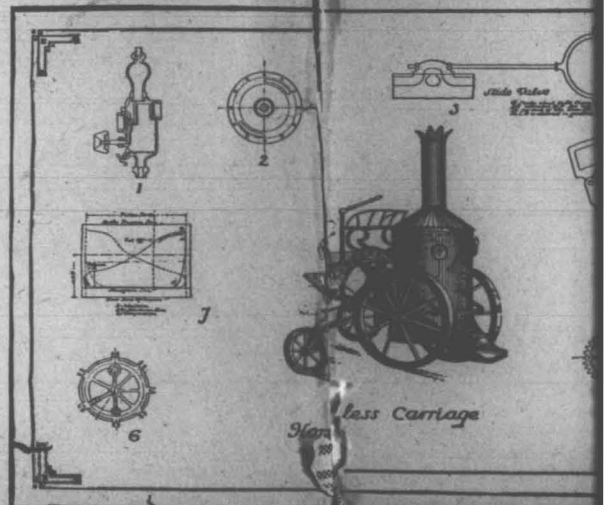
SOMETHING NEW

HERE'S the chance of a lifetime to get some real newspaper publicity.

Illustrated here are scenes of New York City in 1850 as shown in the Sidney Olcott-Paramount production, "Not So Long Ago."

There are hundreds of people who have no idea what an open barouche looks like, nor do they know that the first automobile was more like a railroad locomotive than an automobile.

Here are scenes that will prove of interest to them. Your local newspaper will be only too glad to run them. It means publicity that will bring big returns at the box office.



Draw One of the First Horseless Car- riages Ever In- vented

Above is drawing of one of the first horseless carriages ever invented, procured at great cost by Paramount during research work for "Not So Long Ago", a story of New York City in 1850, directed by Sidney Olcott.

To the left is the horseless carriage Paramount built for the picture from the above sketch.

The Last Word in Auto- mobiles Not So Long Ago—

Betty Bronson and the "horseless carriage" which furnishes many laughs in her new Paramount picture, "Not So Long Ago."

A race between the first automobile and a man on foot furnishes a real thrill. The scene of the contest is Fifth Avenue, New York, in 1850.



generally known as "The Covered Wagon" girl. Her next big picture role is in "The Vanishing American," starring Richard Dix.

Ricardo Cortez

Not so long ago Ricardo Cortez was a prosaic shipping clerk in New York City, billing freight and nailing up crates, and going to the movies at night for recreation.

The six-feet tall clerk, with black hair and dark brown eyes, wanted above all things to become a motion picture actor. It appealed to the romantic in his nature, for he was born of Spanish parents in Vienna, Austria, and was brought by them to this country in 1902, when he was three years old. His father was a merchant, Maurice Cortez; his mother, Christine Madero.

He had been forced since boyhood to divide his school time with jobs to eke out the family income. One day while working for the Fleet Shipping Co. in New York he got a day off. He went to the old Fort Lee studio on Long Island, where he got a job working as an extra at \$2 for the day with Violet Mersereau. But in justice to his parents he could not give up his regular work and take a chance on making his way in the movies.

His movie career probably would have ended there, with frustrated hopes, had not his employers sent him on a trip to Los Angeles in connection with the shipping business.

While in Los Angeles Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation, in charge of production, saw young Cortez dancing in the ballroom of a Los Angeles hotel. He marked his distinction of appearance and his assurance of manner, and asked him to call at the Paramount offices the next day.

The result was a contract to play in Paramount pictures.

By a strange coincidence, Cortez is now playing in a picture titled "Not So Long Ago."

Betty Bronson

Not so long ago—in fact, a very short time ago, Betty Bronson was a high school girl in East Orange, New Jersey, interested principally in algebra and studying Ivanhoe for her English classes. And at high school parties she was very popular because she was an excellent dancer. In fact dancing was, and still is, one of her hobbies.

Of course, Betty dreamed, like every girl in her teens, of being an actress. But her dreams seemed just as far from fulfillment

to make almost the identical leap with his horse into the Colorado river.

The difference between what the first jump earned him and the second one was—well, you'd be surprised.

Richard Dix

Not so long ago the father of Richard Dix gave him the opportunity of going to college to study medicine, or going to work in a soap factory.

Dix's father is a well-known manufacturer of soap in St. Paul, Minn. His problem when Dix was a boy in high school was to prevent him from quitting school to go on the stage. For Dix was frankly stage-struck.

Father Dix was elated when Richard agreed to give up his theatrical ambitions and study for a career as a physician. The showdown came at a time when Sothorn and Marlowe had given him a hearing, and had then offered him a job with their company at \$18 a week.

Dix heeded his parents' objections, and passed up the job. He enrolled in the University of Minnesota, headed for a medical career. Dix finally left college and took a job with a St. Paul stock company. His father didn't like it, so Dix went to live at the St. Paul Y. M. C. A.

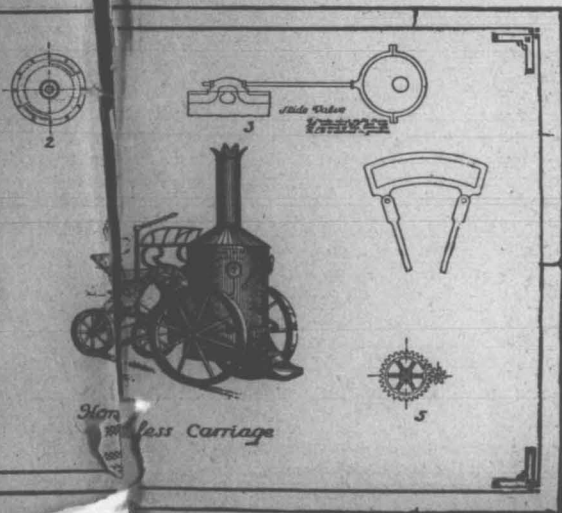
Dix is now one of the outstanding stars of the silver screen and is signed on a long time contract by Paramount. Among his notable successes are "To the Last Man," "The Ten Commandments," "Too Many Kisses," and "The Lucky Devil." He is soon to be seen in the Paramount epic, "The Vanishing American," by Zane Grey, which will be his greatest role to date.

as those of the other two or three million girls in the high schools of the country.

Today Betty Bronson and Peter Pan are almost synonymous, for Betty's dreams came true, and, like a scene out of Peter Pan's own fairyland, she was picked up out of East Orange, and whirled away to the "Never Never Land" of the films, way out in Hollywood, to take the title part in Sir James Barrie's immortal story of childhood. And Barrie himself was the one who picked her as his ideal for "Peter."

Betty is still in her teens, and fame has not spoiled her, and by a strange coincidence, Betty Bronson is now playing in a new Paramount picture titled "Not So Long Ago."

Some Good Newspaper Publicity



IMPORTANT!

THE scenes shown here are reproductions of stills on "Not So Long Ago" which are included in the regular still sets available at your nearest Paramount exchange.

The captions given here are but examples of what the captions should be in the newspapers. You can rewrite each one to suit yourself, getting in theatre name, play dates, featured players in the picture and so on.

The best idea is to run the scenes over a period of five days—one-a-day—under the general head NOT SO LONG AGO. You might run the drawing of the horseless carriage and the still showing Betty Bronson and the horseless carriage appearing in the picture together—showing how the one was made from the other.



Ye Olde Fashioned Horse Trough and Lamp Post—

Remember Not So Long Ago when the above scene was a familiar sight on practically every corner in town?

It's an old fashioned horse trough and lamp post used in street scenes of the Paramount picture, "Not So Long Ago".

A Street Scene Not So Long Ago—

New York—1850. Scene from the Sidney Olcott-Paramount production, "Not So Long Ago."

Notice open barouche, carriage step, trick hitching post, old-fashioned street lamp, etc.



Drawings of One of the First Horseless Carriages Ever Invented

Above is a drawing of one of the first horseless carriages ever invented, procured at great cost by Paramount during research work for "Not So Long Ago", a story of New York City in 1850, directed by Sidney Olcott.

To the left is the horseless carriage Paramount built for the picture from the above sketch.

Striking Newspaper Ads, Production Sce

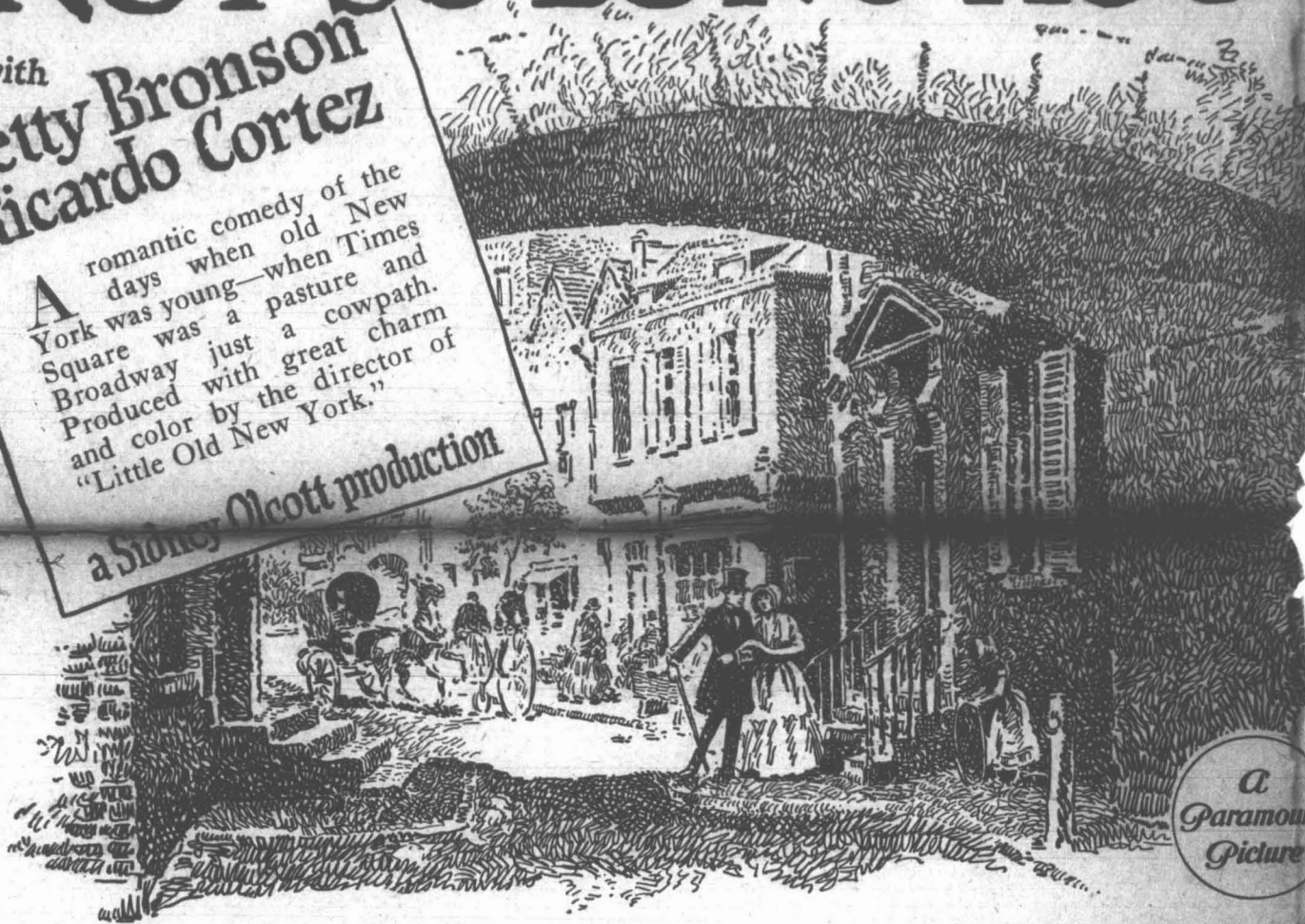
ADOLPH ZUKOR AND JESSE L. LASKY PRESENT

"NOT SO LONG AGO"

with
Betty Bronson
Ricardo Cortez

A romantic comedy of the days when old New York was young—when Times Square was a pasture and Broadway just a cowpath. Produced with great charm and color by the director of "Little Old New York."

a Sidney Olcott production



a
Paramount
Picture

From the play by Arthur Richman—Screen play by Violet Clark—Photographed by James Howe

Four-column Newspaper Advertisement 4A



BETTY BRONSON AND RICARDO CORTEZ IN THE SIDNEY OLCOTT PRODUCTION "NOT SO LONG AGO" A PARAMOUNT PICTURE

Two-column Production Mat 2P

Service or DeLuxe Trailer

You can secure both a Service and DeLuxe Trailer on "Not So Long Ago."

The prices of all trailers have been materially reduced. The Service Trailer is 75 feet long and costs \$5 during the first 4 months after release date. Refund of \$1.50 if returned within 2 weeks. Thereafter Service Trailers cost \$2.50. Refund of \$1 if returned within 2 weeks.

DeLuxe Trailers are 200 feet long and cost \$12.50. Refund of \$5 if returned within 3 weeks.

There is a special price of \$5 net on all DeLuxe Trailers to regular subscribers to National Screen Service.

This monthly service may be had for a nominal sum



Midget Cut 1MA



Midget Cut 1MB

Catchy Catchlines to Cat

Those were the happy days!
When eggs were 15c a dozen—
When the income tax "wasn't"—
When an acre on Broadway sold for a
song—
NOT SO LONG AGO.

Ask Grandma—she knows!

A charming comedy of New York, when
Grandma was a girl.

Have you a little family album in your
home? Then don't miss "Not So Long
Ago."

Today, the girls prefer to ride in Rolls
Royces—but a "bicycle for two" made a
hit, NOT SO LONG AGO.

A captivating story of New York in its
most colorful and romantic period.

You've seen scores of pictures about the
jazzy White Way of today—you'll enjoy

even more the j
esque New Yor

From the fa
Richman.

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Not So Long A

And now the
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Not So Long A

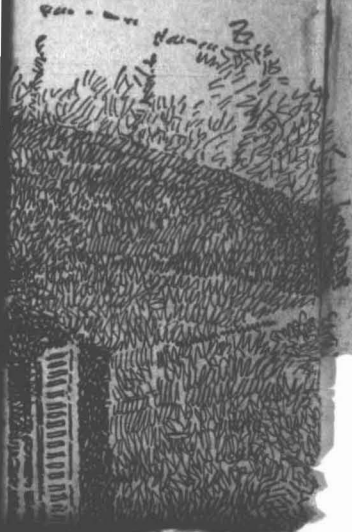
Not So Long
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Now you have
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A new and bigge
made by the sam

Production Scenes, Trailer, Extra Catchlines

AGO"



hed by James Howe



Midget Cut 1MM

When Old New York Was Young



"Not So Long Ago"



PETER PAN" in
pantalettes. The
belle of New York,
not so long ago, when
horse-cars rattled
through the streets a
mile-an-hour, and bi-
cycling was a thrill!

a **SIDNEY OLCOTT**
PRODUCTION
with
BETTY BRONSON
RICARDO CORTEZ
PRESENTED BY ADOLPH ZUKOR AND JESSE L. LASKY



Three-column Newspaper Advertisement 3A

atchlines to Catch Crowds

ys!
dozen—
wasn't"—
dway sold for a

even more the jazzless, flapperless, pictur-
esque New York of Not So Long Ago.

From the famous stage hit by Arthur
Richman.

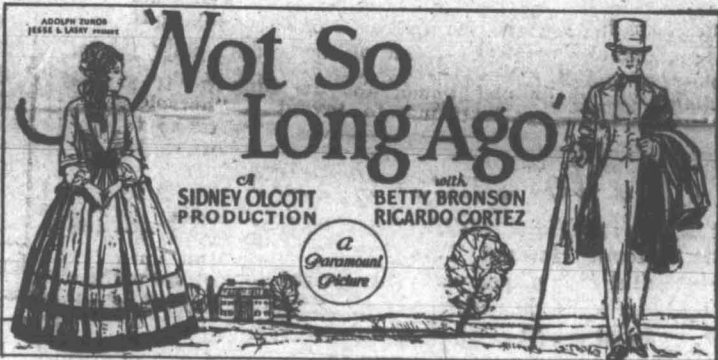
Do you remember when they yelled "Get
a horse!" at the first "horseless carriages"
Not So Long Ago?

And now the Peter Pan Girl takes you
on another happy journey—to the land of
Not So Long Ago.

Not So Long Ago, nobody ever dreamed
of motion pictures.

Now you have such perfect entertainment
as this!

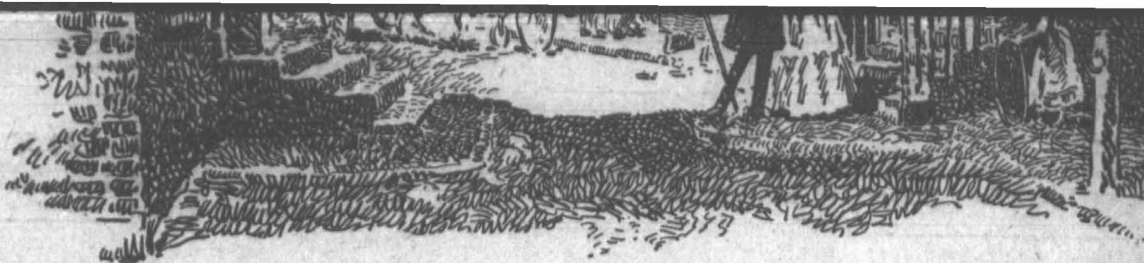
A new and bigger "Little Old New York"
made by the same director.



Two-column Supplementary Press Ad 2ASX

Those Were the Days!





a
Paramount
Picture

From the play by Arthur Richman—Screen play by Violet Clark—Photographed by James Howe

Four-column Newspaper Advertisement 4A



BETTY BRONSON AND RICARDO CORTEZ IN THE SIDNEY OLCOTT PRODUCTION "NOT SO LONG AGO" A PARAMOUNT PICTURE

Two-column Production Mat 2P

Service or DeLuxe Trailer

You can secure both a Service and DeLuxe Trailer on "Not So Long Ago."

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This monthly service may be had for a nominal sum.

Paramount exchanges no longer carry trailers. Order direct from National Screen Service, Inc. See price list on Page 6, for list of their branch offices.



Midget Cut 1MA



Midget Cut 1M

Catchy Catchlines to Cat

Those were the happy days!
When eggs were 15c a dozen—
When the income tax "wasn't"—
When an acre on Broadway sold for a
song—
NOT SO LONG AGO.

Ask Grandma—she knows!

A charming comedy of New York, when
Grandma was a girl.

Have you a little family album in your
home? Then don't miss "Not So Long
Ago."

Today, the girls prefer to ride in Rolls
Royces—but a "bicycle for two" made a
hit, NOT SO LONG AGO.

A captivating story of New York in its
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You've seen scores of pictures about the
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From the fa
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Not So Long
of motion pictu

Now you hav
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A new and big
made by the sa



ADOLPH ZUKOR AND JESSE L. LASKY PRESENT
a Sidney Olcott production
**"Not So
Long Ago"**
with Betty Bronson
Ricardo Cortez

From the
play by
Arthur
Richman
Screen
play by
Violet
Clark

LOOKING back at 1850 through
the sophisticated eyes of 1925,
it is to laugh! New York a pasture!
Broadway a cowpath! Girls with
curls and balloon skirts! Joy-riding
on bicycles! You'll howl at the
comedy; you'll love the romance.


THE RIVOLI

Two-column Supplementary Press Ad 2AS



BETTY BRONSON, RICARDO CORTEZ AND LAURANCE
THE SIDNEY OLCOTT PRODUCTION "NOT SO LONG AGO"

Three-column Production Mat 3PA



hed by James Howe

'NOT SO LONG AGO'
A SIDNEY OLCOTT PRODUCTION

AGO

PETER PAN" in pantalettes. The belle of New York, not so long ago, when horse-cars rattled through the streets a mile-an-hour, and bicycling was a thrill!

a SIDNEY OLCOTT PRODUCTION with BETTY BRONSON RICARDO CORTEZ
PRESENTED BY ADOLPH ZUKOR and JESSE L. LASKY



Three-column Newspaper Advertisement 3A

chlinesto Catch Crowds

more the jazzless, flapperless, picture-
New York of Not So Long Ago,
from the famous stage hit by Arthur
Richman.
Do you remember when they yelled "Get
up!" at the first "horseless carriages"
Not So Long Ago?
And now the Peter Pan Girl takes you
on another happy journey—to the land of
Not So Long Ago.
Not So Long Ago, nobody ever dreamed
of motion pictures.
Now you have such perfect entertainment
as this!
A new and bigger "Little Old New York"
made by the same director.

'Not So Long Ago'
A SIDNEY OLCOTT PRODUCTION with BETTY BRONSON RICARDO CORTEZ
A Paramount Picture



Two-column Supplementary Press Ad 2ASX

Those Were the Days!



ADOLPH ZUKOR and JESSE L. LASKY
PRESENT A
SIDNEY OLCOTT
PRODUCTION
WITH
BETTY BRONSON
RICARDO CORTEZ

"Not So Long Ago"
A Paramount Picture

NOT even "Rosie O'Grady" could "look so sweet upon the seat of a bicycle built for two," as does Betty Bronson in "Not So Long Ago."
A delightful comedy-romance of New York in 1850. Bring the whole family—and don't forget grandma!

Two-column Press Advertisement 2A



DO CORTEZ AND L...
DUCTION "NOT SO...
ree-column Production in Mat 3PA

Special and Advance Publicity Stories,

Special Stories

"Not So Long Ago" Laid Against Background of New York in 1850

Sidney Olcott-Paramount Production a Colorful Romance of the Forgotten Days of Hoop-Skirts and "Horseless Carriages"

BROADWAY, a wide and bustling street which, from the Battery Gardens to its opposite termination in a country road, may be four miles long—

That was the description given of Broadway by Charles Dickens, the famous novelist, when he visited New York City about the middle of the last century.

And that is the Broadway which, with its surrounding city, is shown in the Sidney Olcott-Paramount production, "Not So Long Ago," which will be the feature next.....at

Theatre, Olcott, who

the fireman? Lost! Kidnapped—Maybe the opposition has lured him away! So Miss Bronson got up behind the boiler and played fireman for father. More, more steam, more

made "Little Old New York," Humming Bird," etc., has recreated the period marvelously well according to all reports.

Betty Bronson, of "Peter Pan" fame, is a whole picture in herself in the quaint costumes of the time. Ricardo Cortez is co-featured with Betty in the production which was adapted for the screen by Violet Clark from the Broadway stage success of the same name by Arthur Richman.

Wealthy Town

The streets of New York at the time were filled with omnibuses, tilburys, hackney cabs, gigs and phaetons. One thing that deeply impressed Dickens was the apparent wealth of the people, especially the women. No other city in the world could boast of so many expensively dressed women, "gorgeous in bright-colored silks, satins and ermine-lined cloaks, costly furs, ostrich feathers, and pink and blue rohan bonnets." They were escorted by men in Byron collars and tasselled cloaks, with whiskers under their chins.

As Mr. Dickens approached New York from the East River he saw crowded buildings, a forest of ships' masts with flapping sails and waving flags, and many steam ferry boats. The "forest of masts" would be strange to-day, but those were the days of the great Liverpool packets and China fleets, and Cherry street dance halls were the resorts of the "packet rats" and "limejuicers." The spires have vanished among the skyscrapers, and the only things left of these days are the ferries.

It must have been a lively town, what with the newsboys, the horns of the oystermen, the chimney sweeps and their raucous cries, the locksmiths, the peddlers with bells on their carts.

Parades Galore

They used to have even more parades then than now. The target companies used to march—the Guards, the Fencibles, the Sharpshooters—with all the company's plated ware carried on a pole at the head of the line—as Meade Minnigerode tells in "The Fabulous Forties."

New York was the metropolis of America then, as it is to-day, with more than 300,000 people. Broadway was the most fashionable street in the country, with Lombardy poplars in front of the houses, and the pillars upholding the marquees in front of the stores covered with placards advertising the wares within.

That was the period when New York began its real march uptown. The social lights lived on Park Place, Murray and Chambers streets, Warren street, with the real cream living on Bowling Green in double houses behind hand-wrought iron fences.

Castle Garden was a favorite resort, and the real sports used to drive away out to the famous Madison Cottage roadhouse at Fifth avenue and Twenty-third Street. Even the guide books of the time did not provide maps north of Twenty-third street. Harlem and even the Murray Hill section were the sites of Summer homes.

Niblo's—Old "Astor House"

"Goodness, what a race!" said Miss Bronson after the day's filming was over. "I got real cinders in my eye, and burnt myself on the old steam jiggers, and, worst of all, my face was simply black."

And here's where the auto salesman part comes in! "Just think of the lovely, comfortable, cool automobiles they have today," she coos. "Why, people just ought to be so glad to get them it wouldn't be any trouble at all to persuade them to buy whole lots of them!"

Who won the race? Sidney Olcott directed the picture for Paramount and it features Miss Bronson and Ricardo Cortez at the..... Theatre this week. Julia Swayne Gordon, Edwards Davis and others appear in support.

Violet Clark wrote the screen play from Arthur Richman's New York stage success.

Parents Continual Problem To Betty Bronson on Screen

To Betty Bronson, parents seem to be a continual problem, but only on the screen.

First there was "Peter Pan," who ran away from home and went to "Never Never Land" because his mother told him that one day he would grow up and be President.

Then Betty played in "Are Parents People?" in which her parents were divorced, and she had the problem of getting them together again.

In "Not So Long Ago," her newest picture, which opens at the..... Theatre on..... Betty's father is an old inventor who reduces himself and his daughter to poverty trying to invent a "horseless carriage," causing Betty to go to work as a seamstress in order to keep food in the pantry.

And in "The Golden Princess," Miss Bronson's forthcoming starring picture for Paramount, a story of California during the gold rush days, Betty's mother runs away with another man and so Betty is brought up at a chapel settlement in the gold mining country.

All of which leads Betty to shake her head and declare with all the wisdom of her 17 years that "parents are a great problem—but only on the screen as far as I'm concerned."

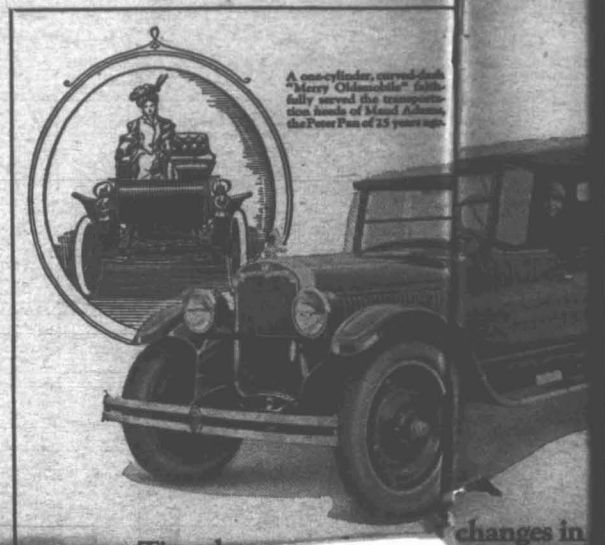
Ricardo Cortez is co-featured with Betty in the cast of "Not So Long Ago," a romance of New York City in 1850, adapted for the screen from the Broadway stage hit of the same name. Larry Wheat, Julia Swayne Gordon and others play in support of the principals.

"Snuff!"

—cried Sidney Olcott while directing a scene for "Not So Long Ago," his latest production for Paramount which will be shown on.....next at the..... Theatre.

Whereupon two cameras ceased grinding, actors relaxed, the orchestra finished up a minuet, assistant directors darted into the throng of

Sell the Picture With Nation-Wide Exploitation



and Oldsmobile, Produced General Motors has been in the forefront of the motive industry for a quarter of a century. —And through all this time, "Peter Pan" has delighted the youth of several generations!

Dealer's Name and Address

OLDSMOBILE



Betty Bronson Ad No. 4

PARAMOUNT has effected a national tie-up with the Oldsmobile motor car manufacturers which can be used on all pictures in which Betty Bronson appears.

Betty can always be known as "the Peter Pan of motion pictures" or "the Peter Pan of today." We mention this because you will notice that the tie-up arranged shows a comparison between Maud Adams, the Peter Pan of yesterday, driving yesterday's Oldsmobile, and Betty Bronson driving the latest model.

If you want a list of local dealers, communicate with the exploitation man assigned your territory.

ABOVE is a two-column reproduction of the ad available on this production.

This same ad also may be used in three columns. The ad pictured here does not half do the work. The ad pictured here does not arrange properly. local dealers to show it to you, and them.

Exploitation Ideas

PUTTING OVER RIGHT

"NOT SO LONG AGO" is a love story of New York "not so long ago," when life in the metropolis was much more picturesque, romantic and interesting than it is today. Directed by Sidney Olcott who made "Little Old New York" there is the same opportunity for introducing famous people and places into the picture that there was in the former picture, and at the same time the period is much more modern.

What a splendid opportunity to tie this in with YOUR town, as it was "not so long ago," especially if the town has shown rapid growth, in re-

Title lends itself to song contests and the like.

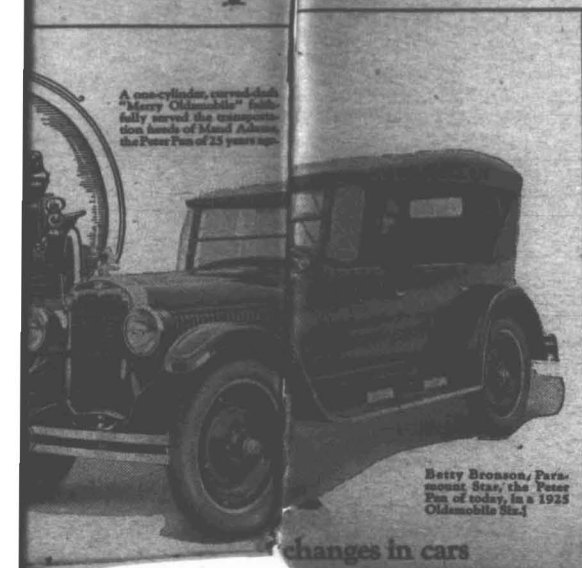
Book store tie-ups. Card reading. LONG AGO, Betty's sweetheart in a new find yours in one Paramount Picture.

A NOT SO LONG AGO party, all guests must come in costume of 1850.

Window display merchandise of to years ago "not so

Stories, National Exploitation Tie-up

Picture With This Big Side Exploitation Tie-up



changes in cars

mobile, Produced by General Motors, been in the forefront of the automobile industry for a quarter of a century. And through all this time, "Peter Pan" delighted the youths and grownups of several generations!

Dealer's Name and Address

OLDSMOBILE



Betty Bronson ad. No. 4

ected a national mobile motor car used on all picture appears.

own as "the Peter Pan" because you will find shows a comedy, the Peter Pan day's Oldsmobile, the latest model.

ocal dealers, commission man assigned

There are 2,300 dealers, all of whom are supplied with the following tie-up material:—

1. Window hangers.
2. Proofs of two different size free newspaper mats.
3. Proofs of illustrated stories sent to newspaper.

Automobile editors of 3,000 papers received mats of these illustrated stories.

Get in touch with the Oldsmobile dealer in your town and put over street ballyhoos and other stunts to your mutual advantage.

This tie-up is especially appropriate for "Not So Long Ago" inasmuch as the "horseless carriage" of the old days is a big feature in the story.

a two-column reproduction of the four-column tie-up

able on this production. in three column size. half do the original justice. Get arranged profitable tie-ups with show it to you, a

PUTTING IT OVER RIGHT

Suggestions for Tie-ups

Title lends itself to jingle contests, song contests and the like.

Book store tie-up: "In NOT SO LONG AGO, Betty Bronson found a sweetheart in a new of these. See the find yours in one at the Rialto."

A NOT SO LONG AGO party or dance, all guests must come in costumes of 1850.

Window display, that in use 50

mount picture. This can be featured event during the whole engagement, it has been done before very successfully.

Why not stage a race between the oldest car in town and a man on foot. The race between Larry Wheat and Dan Crimmins in his old "horseless carriage" furnishes a big laugh in the picture. Such a race would provide lots of excitement and set people to talking.

Get hold of the stills illustrated elsewhere in this book and run in local papers. They come with the regular still set and any editor would

Synopsis Stories

Unique Race Scene in Paramount Production, "Not So Long Ago"

Larry Wheat Tries to Show Up First "Horseless Carriage" by Beating It on Foot—"Auto" Blows Up—All Bets Off

WHAT is probably the most unique racing scene ever put upon the screen will be seen in "Not So Long Ago," Sidney Olcott's newest production for Paramount, featuring Betty Bronson and Ricardo Cortez, when the picture opens at the.....on.....

The race, which is between the first horseless carriage ever invented and a man on foot, takes place on Fifth Avenue in New York to determine once and for all whether the new invention will ever be used by the public.

Betty Bronson's father, Dan Crimmins, has degenerated from the position of a once wealthy man to that of a poverty-stricken inventor who spends his entire time over an absurd horseless carriage.

Betty a Seamstress

To support her father, Betty Bronson lives in a comfortable, fashionable Fifth Avenue mansion. Betty is romantic and young and possessed of a vivid imagination. In her enthusiasm for Ricardo Cortez, the son of her employer, she tells Laurance Wheat, who is in love with her, that Cortez is very fond of her. Wheat, furious, reports to the girl's father, saying that no good can come from the rich boy.

Fearing for the girl's welfare, the two men go to the Cortez house. Miss Bronson overhears their plan, however, and tells Cortez the entire story before they arrive. She tells him that she lied to them about his love for her and begs his forgiveness. To protect the girl, whom he hardly knows, Cortez admits the accusations of the men and assures them his intentions are sincere. To prove it, he asks Betty's father whether he might call some day.

As days go on, Cortez calls again and again. Gradually he falls in love with the girl, despite the fact that she is only a seamstress and he is engaged to marry one of the wealthiest girls in all New York.

Borrows Money

Meanwhile, the horseless carriage is exhausting the old man's funds. In his enthusiasm to complete his work, he borrows from a money-lender portrayed by Edwards Davis. Davis, realizing the possibilities of the invention, forces the man to sign a note that will make the carriage his if the payment cannot be met.

Wheat, jealous of Cortez' constant calling upon Betty, goes to Cortez' mother and informs her of her son's affair with the seamstress. Betty is summoned and the woman upbraids the terrified girl and discharges her. She tells Betty that Cortez is about to marry another girl. Heartbroken and believing Cortez has purposely deceived her, Betty leaves the house.

Note Falls Due

The note on the horseless carriage falls due. The machine is already completed but Betty's father cannot find a purchaser. Just before the money-lender takes over the machine, Wheat claims he can beat the horseless carriage on foot. If he wins, Betty must marry him.

A spectacular race down Fifth Avenue follows—Betty's father in the queer, rattling horseless carriage and Wheat, dressed in an old-fashioned track suit, on foot. The race ends in a terrific explosion which completely shatters the invention. How the old man rebuilds the machine and how Cortez and Betty are again brought together, forms one of the quaintest and most delightful romances of this year's motion picture contributions.

"Not So Long Ago," adapted for the screen by Violet Clark from the Broadway stage play by that name by Arthur Richman, is a romantic comedy of New York in 1850—the day of the horseless carriage, brown-stone stoop and cobble-stone street. A captivating story of life in the metropolis in its most picturesque and interesting period.

Two Paramount "Finds"

Featured in New Film

to borrow enough to complete the invention. That individual, realizing the machine's possibilities, forces the old man to sign a note that will make the horseless carriage his if the old man cannot meet the payment.

Robinson, seeing he is about to lose Betty, goes to Betty's father and informs her of her son's affair with her seamstress. The woman is enraged and discharges Betty, telling her she has no right to intrigue her son, who is about to be married to another girl. This is Betty's first knowledge of Billy's engagement. Heartbroken and believing Ballard has deceived her, she leaves the mansion.

Great Race Scene

It is the day the note is due and the invention must be turned over to the money-lender. Betty has lost her job, and Billy as well. Sam boasts that he can beat the horseless carriage on foot. He proposes that if he wins, Betty marry him. Betty, seeing an opportunity to gain an audience and possibly find someone to buy an interest in the machine before it is too late, agrees.

A spectacular race follows—Betty's father in the queer, rattling horseless carriage and Sam, in an old-fashioned track suit. The money lender is there, hoping for the success of the invention he knows now is his. Billy is also present but Betty refuses to listen to him.

The unusual climax of the race furnishes a genuine surprise climax for the picture which was adapted for the screen by Violet Clark. Lawrence Wheat has the role of Sam Robinson, Edwards Davis is the money lender and Julia Swayne Gordon is Mrs. Ballard. Dan Crimmins is cast in the role of Betty's inventive father and Jacqueline Gadsen also has a fine part.

New York of Yesterday In "Not So Long Ago"

A living document of old New York filled with heart throbs and quaint charm, is the description given the Sidney Olcott-Paramount production, "Not So Long Ago," which comes to the..... Theatre on..... Betty Bronson and Ricardo Cortez are co-featured in the principal roles of the picture, a screen version of the Broadway stage play of the same name Arthur Richman.

Miss Bronson, as Betty Dover, is the daughter of a poor New York inventor. She works as a seamstress in the home of the Ballards, very rich people. Betty's romantic turn of mind and desire to impress her girl friends leads her to tell them that Billy Ballard, son and heir of her employers, is deeply in love with her. Billy in reality doesn't know she exists. Cortez plays young Ballard.

The 1850 "Show-Off"

Sam Robinson, a loud show-off type of traveling salesman, has been trying to win Betty for years. He tells her father of her talk of Billy Ballard and warns him that the young millionaire probably means no good. Old Dover visits the Ballard mansion to protest. Mrs. Ballard, Billy's mother, is a very snobbish lady, who is trying very hard to marry off her English house guest, Ursula Kent, to the son of wealthy parents.

Clark wrote the Broadway stage success of the same name by Arthur Richman.

Wealthy Town

The streets of New York at the time were filled with omnibuses, tilburys, hackney cabs, gigs and phaetons. One thing that deeply impressed Dickens was the apparent wealth of the people, especially the women. No other city in the world could boast of so many expensively dressed women, "gorgeous in bright-colored silks, satins and ermine-lined cloaks, costly furs, ostrich feathers, and pink and blue rohan bonnets." They were escorted by men in Byron collars and tasselled cloaks, with whiskers under their chins.

As Mr. Dickens approached New York from the East River he saw crowded buildings, a forest of ships' masts with flapping sails and waving flags, and many steam ferry boats. The "forest of masts" would be strange to-day, but those were the days of the great Liverpool packets and China fleets, and Cherry street dance halls were the resorts of the "packet rats" and "limejuicers." The spires have vanished among the skyscrapers, and the only things left of these days are the ferries.

It must have been a lively town, what with the newsboys, the horns of the oystermen, the chimney sweeps and their raucous cries, the locksmiths, the peddlers with bells on their carts.

Parades Galore

They used to have even more parades then than now. The target companies used to march — the Guards, the Fencibles, the Sharpshooters—with all the company's plated ware carried on a pole at the head of the line—as Meade Minnigerode tells in "The Fabulous Forties."

New York was the metropolis of America then; as it is to-day, with more than 300,000 people. Broadway was the most fashionable street in the country, with Lombardy poplars in front of the houses, and the pillars upholding the marquees in front of the stores covered with placards advertising the wares within.

That was the period when New York began its real march uptown. The social lights lived on Park Place, Murray and Chambers streets, Warren street, with the real cream living on Bowling Green in double houses behind hand-wrought iron fences.

Castle Garden was a favorite resort, and the real sports used to drive away out to the famous Madison Cottage roadhouse at Fifth avenue and Twenty-third Street. Even the guide books of the time did not provide maps north of Twenty-third street. Harlem and even the Murray Hill section were the sites of Summer homes.

Niblo's—Old "Astor House"

The favorite park of those days was City Hall Park. The fashionable gathering places were Niblo's and the Cafe des Milles Colonnades, and the finest hotel in the United States was the Astor House, an "elegantly ornate hostelry," towering full five stories above the street and with 300 luxurious rooms—at a dollar a day.

All this and more does Sidney Olcott bring to the screen in "Not So Long Ago," which will be the feature at the.....Theatre on.....next to remain for.....days.

Ricardo Cortez is co-featured with Betty Bronson in the production, adapted for the screen by Violet Clark from the Broadway stage success of the same name by Arthur Richman.

Laurance Wheat, Edwards Davis, Julia Swayne Gordon, Jacqueline Gadsen and Dan Crimmins are a few of the more prominent names in the strong supporting cast.

Betty "Fires" "Horseless Carriage" in New Picture

Automobile salesmen have the easiest job in the world! No?

Well, that's what Betty Bronson claims, and she says she can prove it. Betty is the daughter of an old inventor in her latest picture, "Not So Long Ago." This kindly old man invents himself a horseless steam carriage. Laurance Wheat, who was the Charley Paddock of those days, slickers Miss Bronson's father into a race in his horseless carriage, Wheat to run, cross-country fashion, in opposition. All is in readiness for the big race. The horseless carriage is steaming away perfectly. But, where's

bills they have today," she coos. "Why, people just ought to be so glad to get them it wouldn't be any trouble at all to persuade them to buy whole lots of them!"

Who won the race? Sidney Olcott directed the picture for Paramount and it features Miss Bronson and Ricardo Cortez at the.....Theatre this week. Julia Swayne Gordon, Edwards Davis and others appear in support.

Violet Clark wrote the screen play from Arthur Richman's New York stage success.

Parents Continual Problem To Betty Bronson on Screen

To Betty Bronson, parents seem to be a continual problem, but only on the screen.

First there was "Peter Pan," who ran away from home and went to "Never Never Land" because his mother told him that one day he would grow up and be President.

Then Betty played in "Are Parents People?" in which her parents were divorced, and she had the problem of getting them together again.

In "Not So Long Ago," her newest picture, which opens at the.....Theatre on....., Betty's father is an old inventor who reduces himself and his daughter to poverty trying to invent a "horseless carriage," causing Betty to go to work as a seamstress in order to keep food in the pantry.

And in "The Golden Princess," Miss Bronson's forthcoming starring picture for Paramount, a story of California during the gold rush days, Betty's mother runs away with another man and so Betty is brought up at a chapel settlement in the gold mining country.

All of which leads Betty to shake her head and declare with all the wisdom of her 17 years that "parents are a great problem—but only on the screen as far as I'm concerned."

Ricardo Cortez is co-featured with Betty in the cast of "Not So Long Ago," a romance of New York City in 1850, adapted for the screen from the Broadway stage hit of the same name. Larry Wheat, Julia Swayne Gordon and others play in support of the principals.

"Snuff!"

—cried Sidney Olcott while directing a scene for "Not So Long Ago," his latest production for Paramount which will be shown on.....next at the.....Theatre.

Whereupon two cameras ceased grinding, actors relaxed, the orchestra finished up a minuet, assistant directors darted into the throng of extras explaining, correcting, encouraging! Carpenters on the side lines ceased their pounding, and complete quiet prevailed. All eyes were focused on the director, all ears strained to catch the expected words of remonstrance.

No sound of any kind was forthcoming from that personage, however. Olcott's countenance registered bewilderment.

"Wha—what—How come? Why stop?" he demanded.

From behind a huge silvered reflector used for concentrating light in outdoor scenes, an assistant ventured:

"Didn't you say that was enough?" A wide grin replaced the puzzled look.

"My children," he explained, "back in the hoop skirt days the word 'snuff' meant powdered tobacco. It was not a slang expression for 'that is sufficient.' Now you young men in three quart beaver hats and lace shirts, when I say 'snuff' you 1850 shies place that powdered weed to your respective noses and inhale violently."

"I'll not try to change time honored expressions. When I'm through I'll still say CUT, not 'SNUFF!'"

Betty Bronson and Ricardo Cortez are featured in the leading roles of the production, a screen version of Arthur Richman's unusually popular Broadway stage play. Laurance Wheat, Julia Swayne Gordon and Edwards Davis are prominent in the supporting cast. Violet Clark wrote the scenario.

Exploitation Ideas

"NOT SO LONG AGO" is a love story of New York "not so long ago," when life in the metropolis was much more picturesque, romantic and interesting than it is today. Directed by Sidney Olcott who made "Little Old New York" there is the same opportunity for introducing famous people and places into the picture that there was in the former picture, and at the same time the period is much more modern.

What a splendid opportunity to tie this in with YOUR town, as it was "not so long ago," especially if the town has shown rapid growth, in recent years. Newspapers are interested to exhibit scenes of bygone buildings and prominent streets as they were "not so long ago."

It is easy to work up a Special NOT SO LONG AGO section, the cost of which can be more than covered by special ads of the stores that can contrast what they were "not so long ago" to what they are today. Text matter can describe and illustrate the most forgotten local scenes.

Present townsfolk who have passed on etc.—a sort of "lest you forget" section. Clubs and civic organizations can be interested. A contest can be run for the best article on the subject "What this town was like 50 years ago."

An old timers night at the theatre, with possibly brief addresses by the most celebrated. Admit free all who have lived in town for 50 years.

Teasers:—

Prohibition was a myth NOT SO LONG AGO.

Bobbed haired girls were freaks NOT SO LONG AGO.

The radio was inconceivable NOT SO LONG AGO.

They'd have scoffed at an air mail NOT SO LONG AGO.

American women wouldn't dare smoke NOT SO LONG AGO.

Betty Bronson at Rialto

The neighbor's kid is in the movies!

Anyway, that's the way you'll feel when you see Betty Bronson, of "Peter Pan" fame, in the Paramount picture, "Not So Long Ago," at the.....Theatre next..... It's a Sidney Olcott production of New York life in 1850.

"No So Long Ago" finds Betty as a romantic girl who works as a seam-

stress in a fashion-

stress in a fashion-

stress in a fashion-

stress in a fashion-

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stress in a fashion-

nd through all this time, "Peter Pan" delighted the youth and grownups several generations!

Dealer's Name and Address

OLDSMOBILE



Betty Bronson

Id. No. 4

ected a national mobile motor car used on all pic-n appears.

wn as "the Peter Pan" because you will see shows a com-pan, the Peter Pan day's Oldsmobile, the latest model.

cal dealers, com- mon man assigned

two-column repro- duction of the four-column tie-up

ad also may be in three column else- half do the original justice. Get to show it to you, arrange profitable tie-ups with

PUTTING IT OVER RIGHT

Title lends itself to jingle contests, song contests and like.

Book store tie-ups. Card reading. "In NOT SO LONG AGO, Betty Dover found a sweetheart in a new town. See if you can find yours in one of these. See the Paramount Picture at the Rialto."

A NOT SO LONG AGO party or dance, all guests must come in costumes of 1850.

Window display contrasting with merchandise of today, that in use 50 years ago "not so long ago." Here is an opportunity for tie-up with practically every store in town, they display such 50 year old products as tie up with their present wares.

Tie-ups with libraries and book stores on novels, etc. depicting life in 1850.

driving latest with Maud Adams drive. (They were both "Peter Pan"). Great chance to show the old models on the street as of "not so long ago" contrasted with the of today.

A street stunt. NOT SO LONG AGO parade. Feature the bicycle of 50 years ago, the oldest automobile obtainable, the old time horse and carriage outfits—all riders etc. to be in the old time clothes—the public hack, etc., etc. You might run the latest taxicab with the hack, the latest auto with the old car, the latest bicycle, etc. to show the contrast with what is used today.

Make a lobby display of old play-bills showing the actors and the boards "not so long ago." Run the oldest motion picture you can get a hold of, contrasting this with the latest Para-

stress in a fashionable home that her father may continue tinkering around his pet invention—a "horseless carriage." She is the kind of girl who devours Bertha M. Clay novels and weaves pretty romances in the air.

The story is an adaptation of Arthur Richman's Broadway stage hit of the same name. A few of the big names in the supporting cast include Edwards Davis, Laurance Wheat, Julia Swayne Gordon, Dan Crimmins and Jacqueline Gadson.

There are 2,300 dealers, all of whom are supplied with the following tie-up material:—

1. Window hangers.
2. Proofs of two different size free newspaper mats.
3. Proofs of illustrated stories sent to newspaper.

Automobile editors of 3,000 papers received mats of these illustrated stories.

Get in touch with the Oldsmobile dealer in your town and put over street ballyhoos and other stunts to your mutual advantage.

This tie-up is especially appropriate for "Not So Long Ago" inasmuch as the "horseless carriage" of the old days is a big feature in the story.

Suggestions for Tie-ups

mount picture. This can be featured event during the whole engagement, it has been done before very successfully.

Why not stage a race between the oldest car in town and a man on foot. The race between Larry Wheat and Dan Crimmins in his old "horseless carriage" furnishes a big laugh in the picture. Such a race would provide lots of excitement and set people to talking.

Get hold of the stills illustrated elsewhere in this book and run in local papers. They come with the regular still set and any editor would be glad to run them.

Some Car!

Would you pay several thousand dollars for an automobile that could travel only six miles an hour?

Undoubtedly you wouldn't but that is what was done when Para-

stage, said to have been made scores of years ago, for use in "Not So Long Ago," which Sidney Olcott directed.

The story is one of an old inventor, once very wealthy, who has spent his entire fortune devising a horseless carriage. For these scenes Paramount located an old automobile which is said to be one of the first ever made. It is one of the few of its kind remaining in the United States, and when "wide-open" is capable of setting the terrific pace of six miles an hour.

Featured players in "Not So Long Ago," which was adapted for the screen by Violet Clark, are Betty Bronson and Ricardo Cortez. The picture will be shown on..... at the..... Theatre.

The 1850 Sheik

Enter the sheik of 1850!

In "Not So Long Ago," produced for Paramount by Sidney Olcott, Ricardo Cortez portrays a typical 1850 model Beau Brummel.

Among the styles of clothing popular at this particular period were the large watch-fobs, the high felt hat, the swallow-tail coat, and the wing collar with the old fashioned stock.

thustasm for Ricardo Cortez, the son of her employer, she tells Laurance Wheat, who is in love with her, that Cortez is very fond of her. Wheat, furious, reports to the girl's father, saying that no good can come from the rich boy.

Fearing for the girl's welfare, the two men go to the Cortez house. Miss Bronson overhears their plan, however, and tells Cortez the entire story before they arrive. She tells him that she lied to them about his love for her and begs his forgiveness. To protect the girl, whom he hardly knows, Cortez admits the accusations of the men and assures them his intentions are sincere. To prove it, he asks Betty's father whether he might call some day.

As days go on, Cortez calls again and again. Gradually he falls in love with the girl, despite the fact that she is only a seamstress and he is engaged to marry one of the wealthiest girls in all New York.

Borrows Money
Meanwhile, the horseless carriage is exhausting the old man's funds. In his enthusiasm to complete his work, he borrows from a money-lender portrayed by Edwards Davis. Davis, realizing the possibilities of the invention, forces the man to sign a note that will make the carriage his if the payment cannot be met.

Wheat, jealous of Cortez' constant calling upon Betty, goes to Cortez' mother and informs her of her son's affair with the seamstress. Betty is summoned and the woman upbraids the terrified girl and discharges her. She tells Betty that Cortez is about to marry another girl. Heartbroken and believing Cortez has purposely deceived her, Betty leaves the house.

Note Falls Due
The note on the horseless carriage falls due. The machine is already completed but Betty's father cannot find a purchaser. Just before the money-lender takes over the machine, Wheat claims he can beat the horseless carriage on foot. If he wins, Betty must marry him.

A spectacular race down Fifth Avenue follows—Betty's father in the queer, rattling horseless carriage and Wheat, dressed in an old-fashioned track suit, on foot. The race ends in a terrific explosion which completely shatters the invention. How the old man rebuilds the machine and how Cortez and Betty are again brought together, forms one of the quaintest and most delightful romances of this year's motion picture contributions.

"Not So Long Ago," adapted for the screen by Violet Clark from the Broadway stage play by that name by Arthur Richman, is a romantic comedy of New York in 1850—the day of the horseless carriage, brown-stone stoop and cobble-stone street. A captivating story of life in the metropolis in its most picturesque and interesting period.

Two Paramount "Finds" Featured in New Film

Two of Paramount's outstanding "finds" appear in the same production this week at the..... Theatre.

Betty Bronson, who created the role of "Peter Pan" and Ricardo Cortez, recently seen in the title role of "The Spaniard," are co-featured in the Sidney Olcott production, "Not

Arthur Richman's New York stage success.

The story is one of New York in 1850. Michael Dover, a poverty-stricken inventor, toils in a small shed over his invention, an absurd horseless carriage. Up-town, in a magnificent old mansion, his daughter (Betty Bronson) works as a seamstress. The son of the woman for whom she works is Cortez. Although Betty is secretly in love with him, he pays no attention to her—hardly knows her, in fact Cortez, playing Billy Ballard, is engaged to marry another girl.

Betty is loved by Sam Robinson, a swanking braggart. On a Sunday afternoon he proposes marriage and Betty refuses. He accuses her of being in love with "that up-town dude." Betty blushing admits it is the truth and elaborates on the story, saying that he is equally fond of her. In a rage, Sam reports this to Betty's father. The two men go to the Ballard mansion to demand an explanation. Betty, however, beats them to it and confesses to Billy that she has lied to them about her love. In pity, he protects the girl and asks her father if he may call some day.

Fall in Love
As the days go on, young Ballard calls. Gradually he falls in love with her.

Meanwhile, Betty's father has exhausted his funds on the horseless carriage and goes to a money-lender,

with her seamstress. The woman is enraged and discharges Betty, telling her she has no right to intrigue her son, who is about to be married to another girl. This is Betty's first knowledge of Billy's engagement. Heartbroken and believing Ballard has deceived her, she leaves the mansion.

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The 1850 "Show-Off"

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Billy is at first mystified to know what old Dover is driving at when he accuses him of flirting with a girl he has never noticed. Then he really takes a look at Betty and she is so pretty and charming that he falls. He quickly tells her father that his regard for the girl is purely platonic and the old man, convinced, leaves.

on Betty at her home, and their love ripens. Billy even takes an interest in old Dover's invention. Meantime, the jealous Sam has gone to Billy's mother and told her of the affair between her son and Betty. She is horrified, believing it will ruin the match between Ursula and the young millionaire. She comes to Betty and convinces the girl she should give up Billy. Betty does so, pretending to Billy that she loves somebody else.

Happy Ending

With everything apparently ruined, she runs into Billy, and he takes her into his arms. Mrs. Ballard, Ursula, and her fiancée come upon them thus. Mrs. Ballard is very bitter against Betty but her future son-in-law gives her the shock of her life when he denounces her for trying to break up the match between Betty and Billy and says that if the Ballards are such snobs he doesn't want Ursula. Mrs. Ballard at once switches to the support of Billy and Betty, and everything's straightened out.

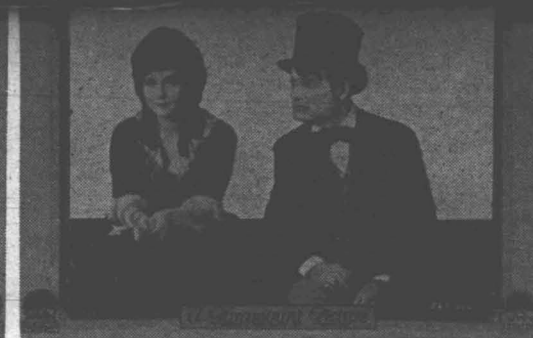
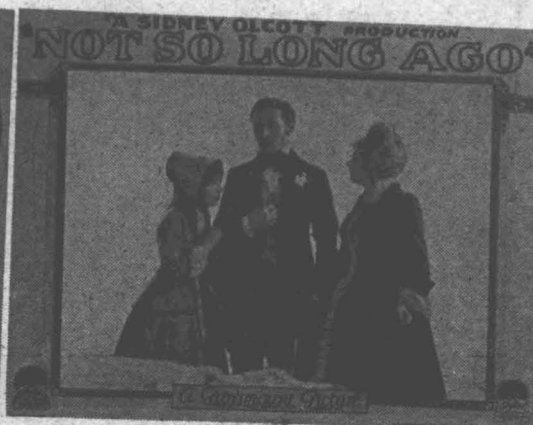
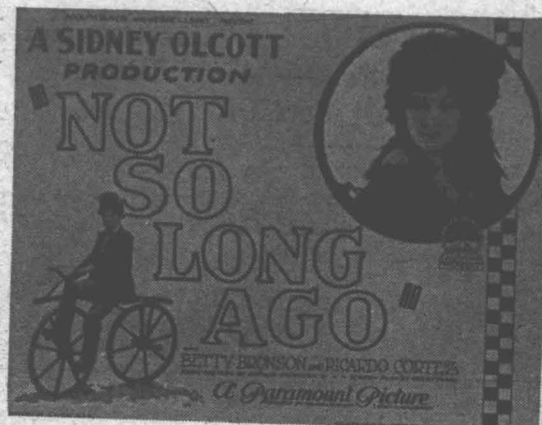
All through the picture Betty's father is working his heart out on a "horseless carriage." The picture closes with Betty and Cortez driving away from their wedding, some weeks later, in a horseless carriage, inferring that the old man's invention is a success at last.

Laurance Wheat, as Sam Robinson; Dan Crimmins, in the role of Betty's father; Julia Swayne Gordon, Jacqueline Gadson and Edwards Davis complete the cast.



A Sidney Olcott Production PAPER YOUR TOWN AND PA

"If It's Worth Running"



SET OF EIGHT COLORED LOBBY CARDS

Price List for Advertising Material

All these advertising aids can be secured from your Exchange. Send list of what you want, with check or money order.

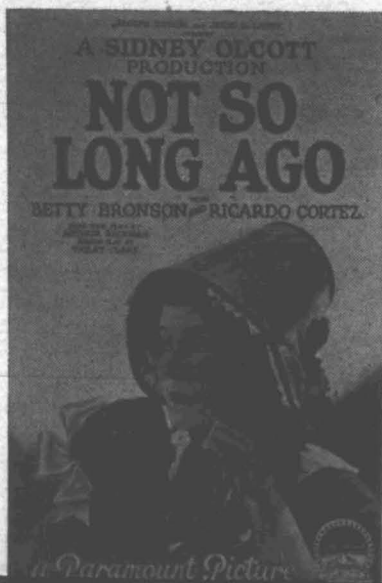
NOTE:—Owing to duty, additional transportation charges, etc., the prices quoted below do not apply to Canada. Get Canadian Price List from Exchange.

For Outdoor Advertising	
POSTERS	
One Sheet (1A and 1B).....	.15
Three Sheet (3A and 3B).....	.45
Six Sheet (6A).....	.75
Twenty-four Sheet (24A).....	2.40
3' x 10' Banner.....	2.00
PHOTOS FOR YOUR LOBBY	
22 x 28 (Colored).....	.40
11 x 14 Set of Eight (Colored).....	.60
For Newspaper Ads	
ADVERTISING CUTS	
One Column.....	.35
Two Column.....	.75
Supplementary (Two Column).....	.25
Midgets (each).....	.15
MATS, ADVERTISING, PRODUCTION, ETC.	
One Column.....	.05
Two Column.....	.10

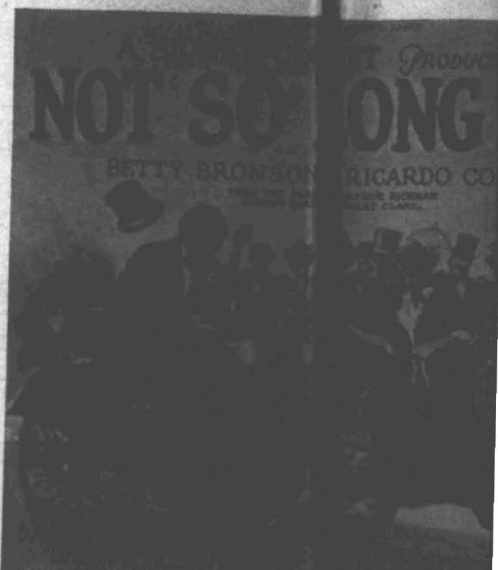
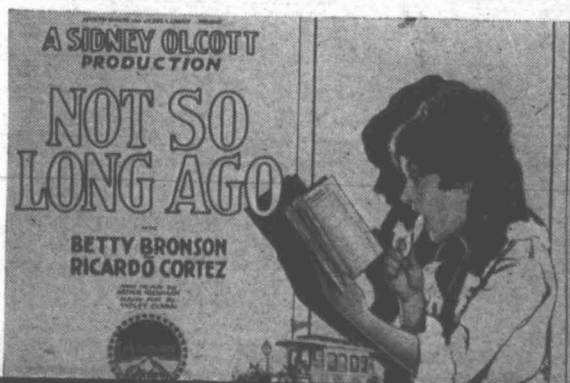
Supplementary (Two Column) (Adv. Only)...	.10
Three Column.....	.15
Four Column (Adv. Only).....	.25
FOR GENERAL EXPLOITATION	
GILT-EDGED FRAMES, (Size 17 x 43 in.)...	1.50
Insert Cards (14 x 36 in. to fit above).....	.25
22 x 28 Gilt Frames.....	1.50
Combination Lobby Frames.....	2.00
Cardboard Still Frames.....	.15
Heralds, per thousand.....	3.00
Window Card.....	.07
Announcement Slide.....	.15
Publicity Photos, Each.....	.10

Trailers—National Screen Service
126 W. 46th St., New York City
845 So. Wabash Ave., Chicago, Ill.
917 So. Olive Street, Los Angeles, Cal.

Press Books and Music Cues are gratis.



Don't keep the pictures you run
a secret. There's cash in the
flash of peppy Paramount paper!

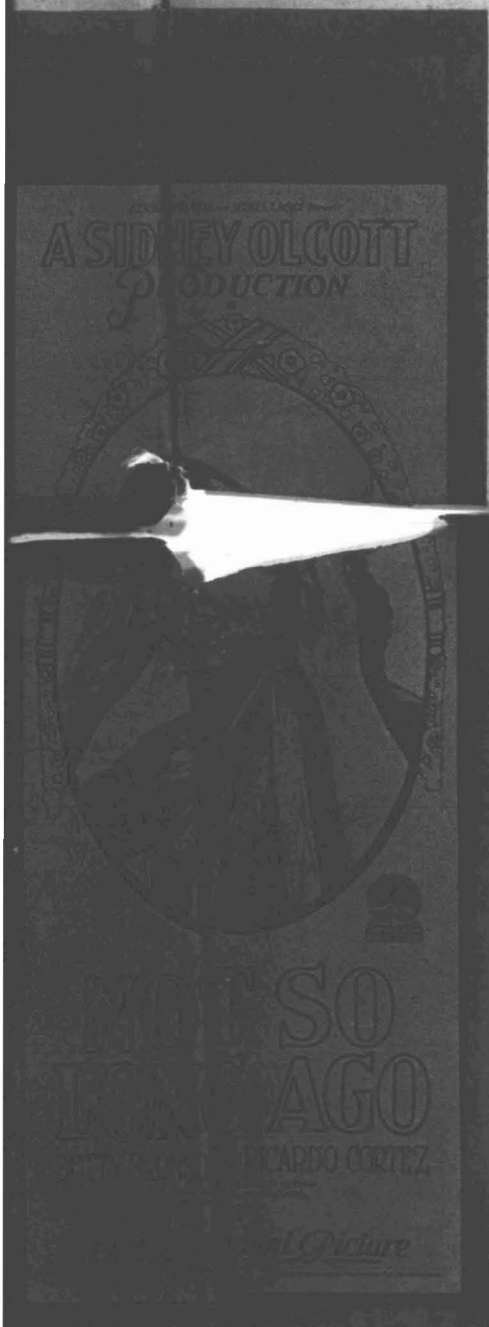


NEW-STYLE E FRAMES
—have been added to the
Two new items of material. One
Paramount Ad Sale
neat and classy cardboard frame to
a single still. Suitable for the hi
class windows and store displays.
to exhibitors, 15c each. The other
combination 22 x 28 lobby frame w
accommodates either four 11 x 14's
22 x 28. It sells for \$2.00. The
22 x 28 frames, at \$1.50 each, are
available.

Production, "Not So Long Ago"

N AND PACK YOUR THEATRE

Running, It's Worth Advertising"



Colored Insert Card

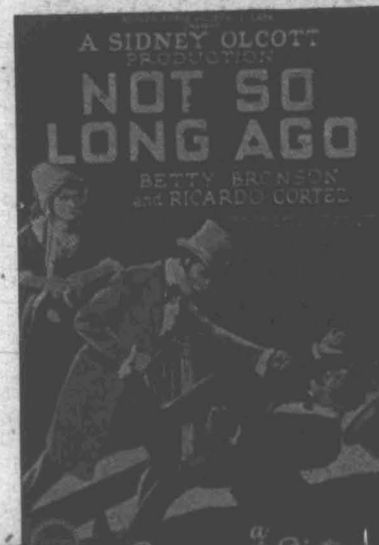
NEW-STYLE FRAMES

Two new items have been added to Paramount Ad Sale material. One is a neat and classy card a single still. Suit board frame to hold class windows and sale for the highest to exhibitors, 15c more displays. Price combination 22 x 28 inch. The other is a accommodates either lobby frame which 22 x 28. It sells for four 11 x 14's or a 22 x 28 frames, at \$2.00. The plain available. 1.50 each, are also



Stunning 4-page Colored Herald—\$3.00 per 1000

Window Card



Put the picture over the top by putting posters over the town. Here are real business-getters!



SET OF EIGHT COLORED LOBBY CARDS

Price List for Advertising Material

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One Sheet (1A and 1B).....	\$.15	Four Column (Adv. Only).....	.25
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ADVERTISING CUTS		Announcement Slide15
One Column35	Publicity Photos, Each.....	.10
Two Column45	Trailers—National Screen Service	
Supplementary (Two Column).....	.25	126 W. 46th St., New York City	
Midgets (each).....	.15	845 So. Wabash Ave., Chicago, Ill.	
MATS, ADVERTISING, PRODUCTION, ETC.		917 So. Olive Street, Los Angeles, Cal.	
One Column05		
Two Column10		

Press Books and Music Cues are gratis.

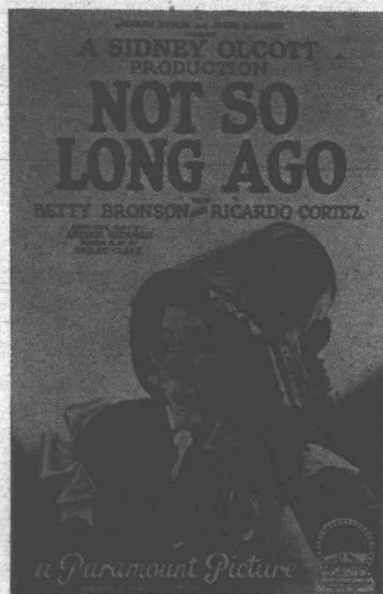
NOT SO LONG AGO

BETTY BRONSON RICARDO CORTEZ

Colored Insert Card

NEW-STYLE FRAMES

Two new items have been added to Paramount Advertising material. One is a neat and classy card for a single still. Suitable for the lobby frame to exhibitors, 15c each. The other is a combination 22 x 28 frame which accommodates either a 22 x 28. It sells for \$2.00. The 22 x 28 frames, at \$1.50 each, are available.



One Sheet Poster 1A

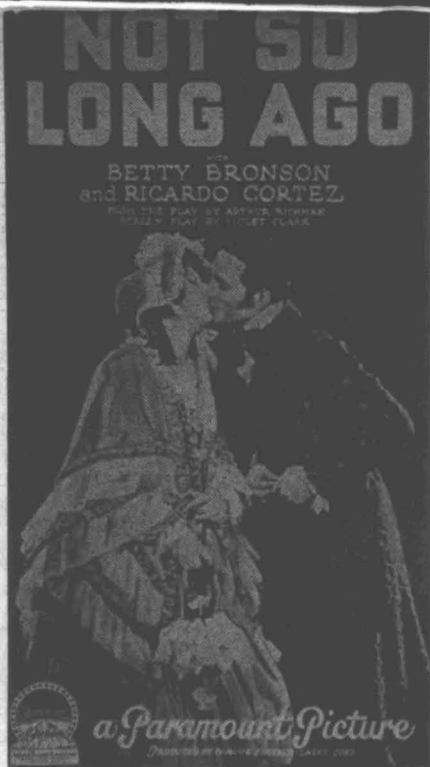
Don't keep the pictures you run a secret. There's cash in the flash of peppy Paramount paper!



Colored Lobby Card (22" x 28")



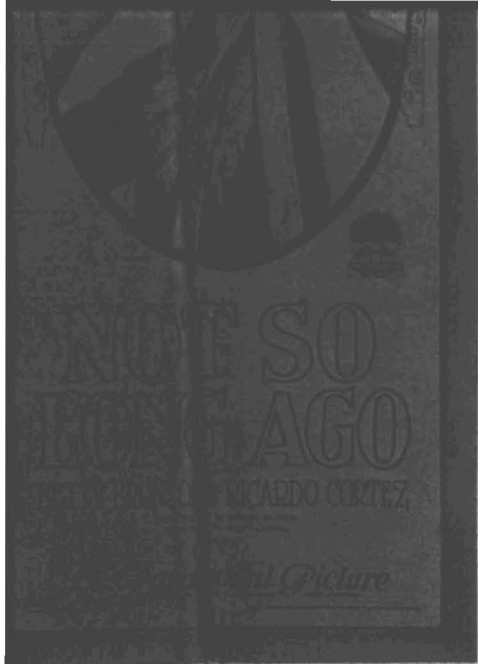
Six Sheet Poster 6A



Three Sheet Poster 3A



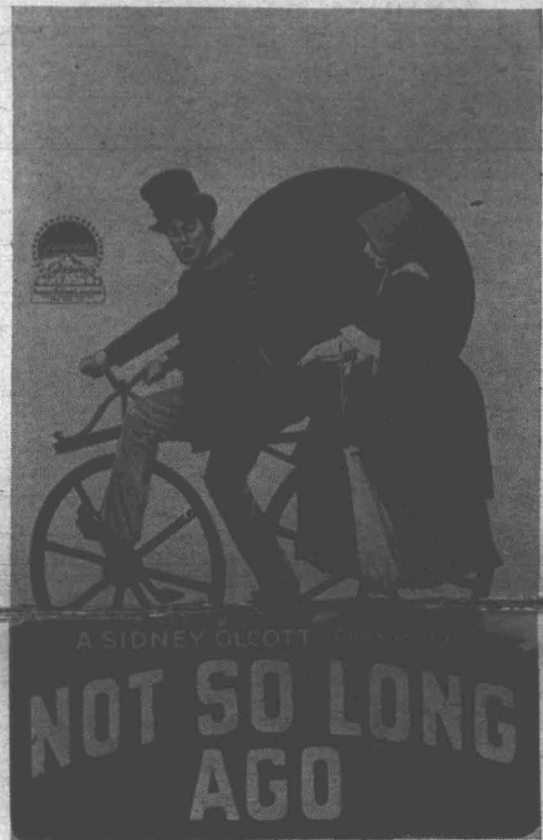
Twenty-four Sheet Poster 24A



Colored Insert Card



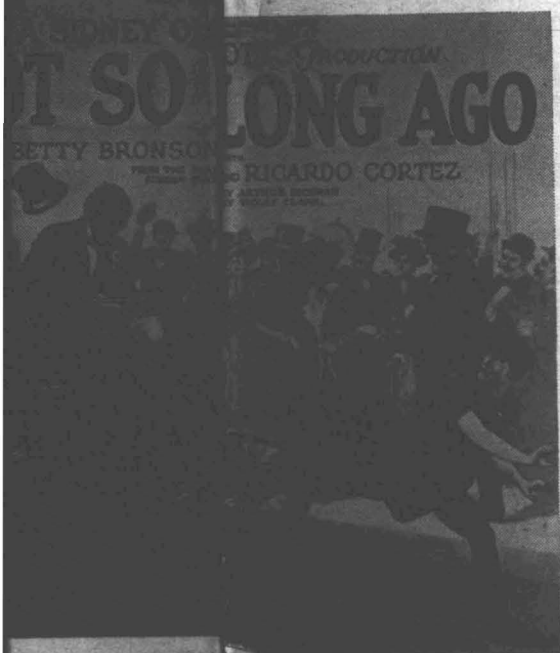
Stunning 4-page Colored Herald—\$3.00 per 1000



Window Card

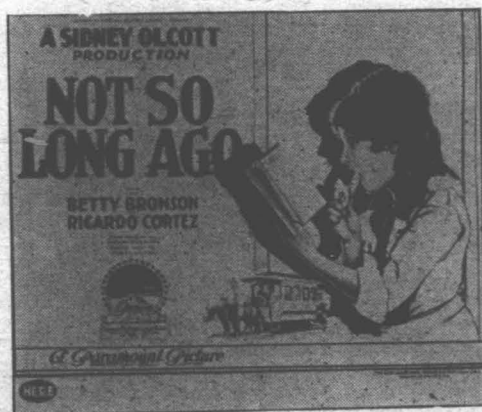
NEW-STYLE FRAMES

Two new items have been added to Paramount Ad Sale material. One is a great and classy card single still. Suit board frame to hold pass windows and sole for the highest exhibitors, 15c epre displays. Price combination 22 x 28ch. The other is a accommodates either lobby frame which 2 x 28. It sells for four 11 x 14's or a 2 x 28 frames, at \$2.00. The plain available. 1.50 each, are also

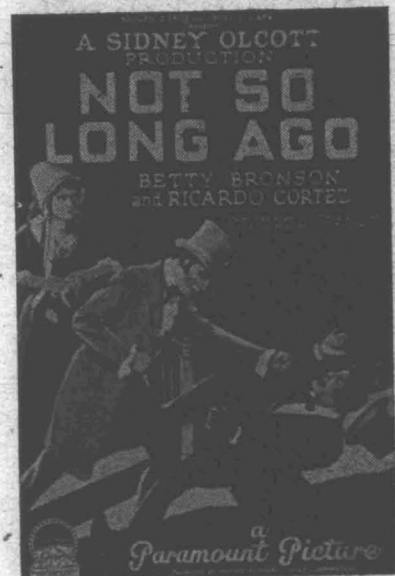


Six Sheet Poster 6A

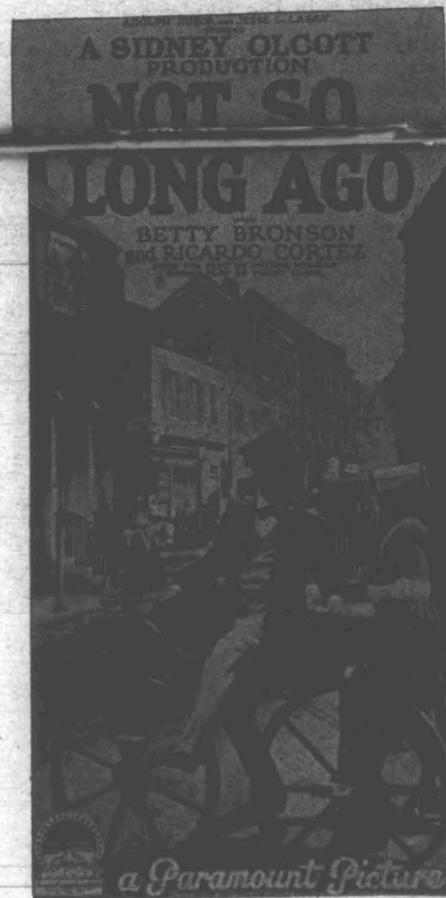
Put the picture over the top by putting posters over the town. Here are real business-getters!



Announcement Slide



One Sheet Poster 1B



Three Sheet Poster 3B



Twenty-four Sheet Poster 24A

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